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Understanding Structural Problems

April 2002

A Restore Media Publication
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46 Several Sides of Salvage

by Nancy E. Berry

Rescued architectural treasures are getting scarce, but there are new venues where you can track them down.

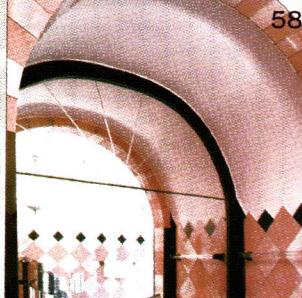


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by Steve Jordan

Diagnosis: structural problem. Prognosis: probably not fatal or even serious.

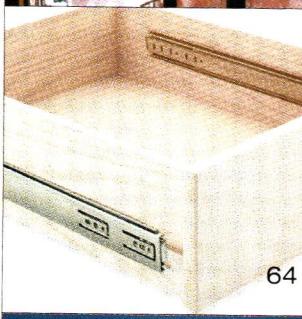


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On the cover:

Restoration Resources of Boston salvages the city's finest architectural antiques. Included in the shop's collection are artifacts from the Massachusetts State House, Boston City Hospital, and the Franklin Park Zoo.

Photo by Eric Roth

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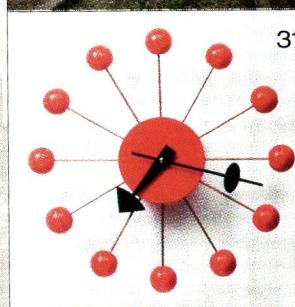
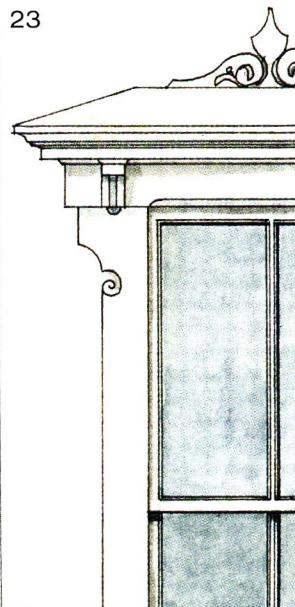
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OLD-HOUSE JOURNAL

Online

The latest version of OHJ's well-known *Restoration Directory* is now online and ready for your inspection. The directory, which includes more than 2,000 companies, contains information about how to find hard-to-find restoration products and services across hundreds of old-house categories. If you discover later that the Web content is nice but what you really want is a portable print version of the directory, just call (800) 931-2931.

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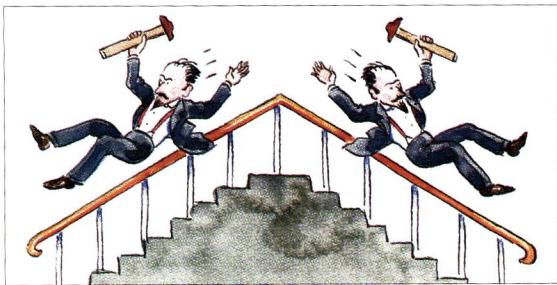
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More Double Takes



some of the same doppelgangers, so I thought I'd share a few more.

Some people, such as columnist George Frazier mentioned last time, could compile lists running on like railroad tracks of historical titles and celebrity names that by sheer coincidence, are not only just a syllable away from sounding exactly the same, but are closely related in origin or background. The realm of early modern art seems to be particularly rife with such near-identical twins. There's van Gogh and Gauguin, of course, but another classic that always spins me around is (Claude) Monet and (Edouard) Manet—close contemporaries and fraternal Frenchmen whose painting styles could easily look interchangeable to the amateur eye. The problem gets even worse for me in contemporary entertainment. I have always enjoyed *The Godfather* film series, but though they are both fine actors, I need a scorecard to remind me whether the character I am watching is Robert DeNiro or Robert Duvall. You see my conundrum.

To get to the point, the long history and rich nomenclature of old houses can make one easy prey for the same kind of moniker mix-ups.

Asher Benjamin and Benjamin Latrobe Like A.J. Davis and A.J. Downing, these two mid-19th-century architects are seminal figures in the development of American building style—and almost uncannily overlapping. Asher Benjamin was the New England-based builder-*cum*-designer who helped propel the Greek Revival style to national popularity with one of the earliest domestically produced plan books. Benjamin Latrobe, who emigrated from England about the time Asher Benjamin was born, gets even greater credit for promulgating the Greek Revival, particularly in Philadelphia and the South.

Tower and Turret Moving on to houses themselves, these two features are not only regularly confused for each other, in some circles (and references) they are even considered synonymous. No fairy-tale king would see it that way, however. A tower is generally a tall, round or polygonal feature that runs along the side of a house from its foundation to the roofline or higher. A turret is a similar feature, but one that starts at the roof and continues skyward.

Baluster and Banister There is perhaps no pair of terms more transposed than these two. A baluster is one of the short, vertical sticks or turnings used to support the handrail on a staircase or porch railing. A banister is the handrail for a staircase.

Let us know if you have other flummoxing favorites. Till then, I'll keep puzzling over Connie Stevens and Connie Francis.

The Original Restoration Magazine

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Subscription Sales & Service: (800) 234-3797

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Bookshop Sales: (800) 931-2931

The Restoration Directory: (800) 931-2931

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Audit Bureau of Circulations



The house is early Victorian.
The air conditioning is from the Dark Ages.

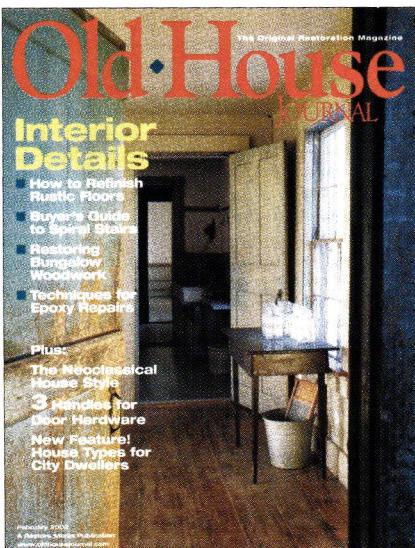
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Letters



Two More Commandments

I so much enjoyed the article "In the Meantime" [January/February]. While my house isn't as old as Arlene David's (mine is 1947), I felt a kinship with her methodical and careful approach to house renovations. I also very much enjoyed the "10 Old-House Commandments," to which I can add two:

Balance work on the inside and out. My operating principle has been to get an indoor project, such as making and installing new kitchen cabinet doors, to a livable state and then to leave the countertop alone in favor of an outdoor project such as putting a railing on the front porch. I have seen many houses where the owners put all their money into one or the other, with the result that it still looks bad from the street while the inside is great, or the inside is in such a state that the family is always "working around" some sort of limitation but the outside sparkles (to impress the neighbors?).

Get one renovation to a point of livability before starting another. I often run out of time, energy, or money before the project I'm working on is truly complete, so I finish a project as far as I can so I can live with it for a while. For instance, I could renovate a room to the

point where most of the big jobs are done (wall repair, new wallpaper, new paint, and so forth), and then purchase and install new lighting fixtures later.

Thanks from a longtime subscriber for an OLD-HOUSE JOURNAL in which every issue continues to contain some information I can use.

Nancy L. Newlin
San Jose, California

A Fan Fan

I have been a resident of the historic Fan District in Richmond, Virginia, for the past seven years. I became a faithful reader of your magazine after purchasing an issue for my boyfriend who is slowly but surely renovating his circa 1889 Fan home, which at one time could have been featured in your "Remuddling" column.

I feel pretty familiar with all areas of the Fan, yet I have never seen or heard of the monstrosity that you featured in the January/February "Remuddling." I see a "For Sale" sign in the front yard of this frightening home—it makes me wonder who was optimistic or blind enough to buy it.

Mary Anne Conmy
Richmond, Virginia

Hideous Houses

The house featured in "Remuddling" is at least seven or more blocks west of Richmond's Fan District. Second, the district is not a designated historic area, a designation free-willed Fan residents have vetoed on several occasions. Fan residents know that many of the houses in its district are architecturally hideous and the real charm of the neighborhood comes from what residents have imaginatively done with their homes, not how they have preserved them.

Personally I do not care for either house, but as an architectural historian I

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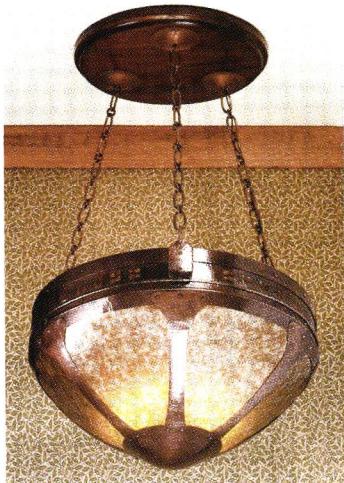
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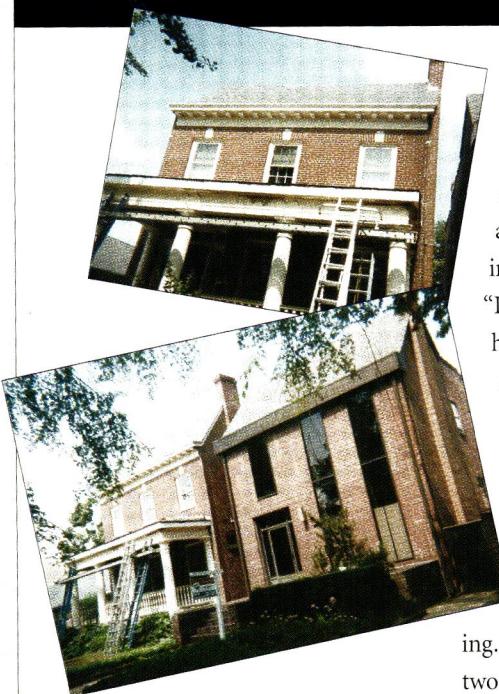
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Circle no. 593

Letters



can see argument for them to exist side by side. At least the house on the right has a bright open floor plan suitable for people alive today, not the dark and totally obsolete rat-maze interior of its original "twin."

Age does not make anything beautiful. If everything must be original, we need to rebuild Monticello, the White House, and Montpelier, and many of your devout readers need to start using their "necessaries."

Thomas Hollandsworth
Martinsville, Virginia

David Edwards, who wrote the letter nominating the Fan area to the National Register of Historic Places, says it contains some 3,500 historic buildings and there is considerable confusion about its boundaries.

Because it is on the Register, Fan residents can't take federal tax credits if they remuddle, but Edwards says there is no local review board to prevent such alterations.

"For the most part, I think Fan residents are quite proud of their architectural heritage," he says, "and the preservation ethic is readily apparent." —Eds.

You Say Po-Tah-Toe

Yours is an excellent magazine, even for people like me who are more into new than old housing. I wanted to respond to "Downtowner" about multiple house styles [January/ February].

Apparently, the authors don't know any more about Chicago terminology than I do about East Coast lingo. The word "duplex," for instance, just means "two-fold" and is actually quite flexible when used for housing. Their two-level duplex would be a two-flat here; their side-by-side "twin" or "double" is a duplex.

Jean SmilingCoyote
Chicago, Illinois

Coauthor Shirley Maxwell agrees that there are regional differences in these terms, especially duplex. Where she grew up in Florida, she says, and in other places with few multiple-storey dwellings, the term was usually the preferred one for two residences built side-by-side with a party wall.—Eds.

On Many Conditions

We recently returned from a visit to the Victorian town of Fernandina Beach, Florida, and we were amused to notice the tongue-in-cheek Mitsubishi Electric ad that appears in OHJ. The ad features a full-page color photograph of an unidentified Queen Anne house with an air conditioner sprouting from every window, including those on each angle of the two polygonal towers. We recognized the building as the Bailey House, a beautifully restored and furnished bed-and-breakfast near the Amelia River in Fernandina Beach. Needless to say, it doesn't have all those air conditioners. We were especially interested because the

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Color Blend Pictured:
Village Green

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Circle no. 89

Letters

design of the house, built in 1892 by Effingham W. Bailey and his wife, the former Kate MacDonell, came from plans by George Barber, the mail-order architect whose Knoxville, Tennessee, firm supplied American towns with so many exuberant home designs in the late 19th century. Good ad, great house. Congratulations to all concerned. James Maxwell and Shirley Massey Strasburg, Virginia

Puff! The Magic Tools

The article "Working on Air" about pneumatic tools [November/December] left me wishing I had this information 10 years ago when we bought our 1910 Foursquare style house and started an extensive renovation. If I knew then what I know now, my first few expenditures would have been a good air compressor with tank, 100 feet of air hose, a framing nailer, and a finish nailer. These tools, along with a contractor-grade table- or radial-arm saw and an electric miter saw, would have saved lots and lots of time and effort. I'd recommend these purchases first to anybody undertaking a similar renovation. They won't be sorry.

Harold Mauck, Jr.
Hutchinson, Kansas

Beginner's Luck

I was very impressed by the new "Plots and Plans" department. Your first plan, of the Colonial Revival mantel, is exactly what I was looking for for my fireplace.

My house was built in 1928 with a fireplace that is painted brick. It is approximately the same dimensions as the one in the article.

Robert Fortino
Chicago, Illinois



Carpet featured: Mozambique, Castlerock.

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Calendar

New York, N.Y.
through March 31
Glass of the Avant Garde
The Cooper-Hewitt
Museum has on loan from the Museo Nacional de Artes Decorativas in Madrid, Spain, the Torsten Brohan Collection of early 20th-century Australian, Czech, and German glass. From Vienna secession to Bauhaus the exhibit represents major pieces by masters in modern design. (212) 849-8400 or visit www.si.edu/ndm/

Waltham, Mass.
April 4, 11, 18, May 2,
6:30-8 PM

Victorian Home Lecture Series

These lectures, cosponsored by the Society for the Preservation of New England Antiquities (SPNEA) and the New England Chapter of the Victorian Society, will focus on the material culture of the Victorian home.

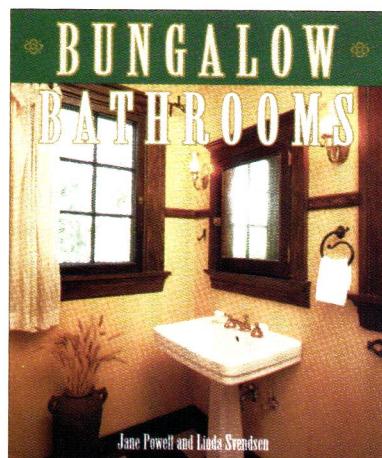
Speakers and topics include: Edward Gordon, president of the New England Chapter of the Victorian Society, Victorian domestic architecture; SPNEA Curator Richard Nylander, domestic interiors; Harvey Green, director of the Public History Program at Northeastern University, Victorian domestic technology; landscape historian Hope Cushing, Victorian landscapes. Held at the Lyman Estate.

Single-lecture admission is \$15 for society members, \$18 nonmembers; the series is \$60 for members, \$72 for nonmembers. For more information call (617) 570-9105 x 270 or visit www.spnea.org

Asheville, N.C.
April 6 through May 12

Books in Brief

Here are two new books that fall into that happy category of having photographs worthy of the coffee table while still containing copious information. Jane Powell and photographer

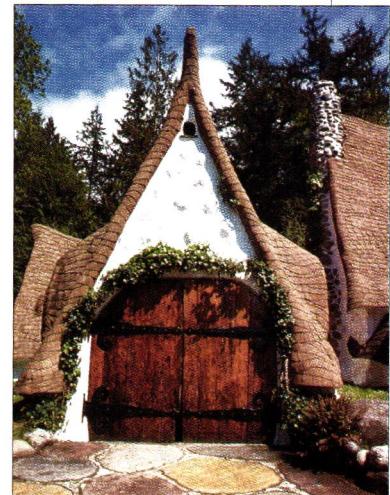


Linda Svendsen have followed up their *Bungalow Kitchens* from two years ago with *Bungalow Bathrooms* (Gibbs Smith, 176 pages), a fearless exploration of form and function in the room where we all spend so much time yet continue to describe in euphemisms. Chockablock

with outrageous puns ("Ring Around the Cholera," "Rounds of the Night Table"), the book takes us through the history of bathroom appliances and materials, and for each design decision, from drawer pulls to wall coverings, offers possibilities for "obsessive restoration" and "compromise solutions."

If fairy tales were ever your cup of tea, you'll find hours of delightful fantasies in *Storybook Style: America's Whimsical Homes of the Twenties* from Arrol Gellner and photographer

Douglas Keister (Viking Studio, 160 pages). Also called Picturesque and even Disneyesque, these houses evoked medieval Europe in a manner that, unlike the contemporary revival of Mediterranean and Tudor, was not meant to be taken seriously. The look had its hey-



DOUGLAS KEISTER

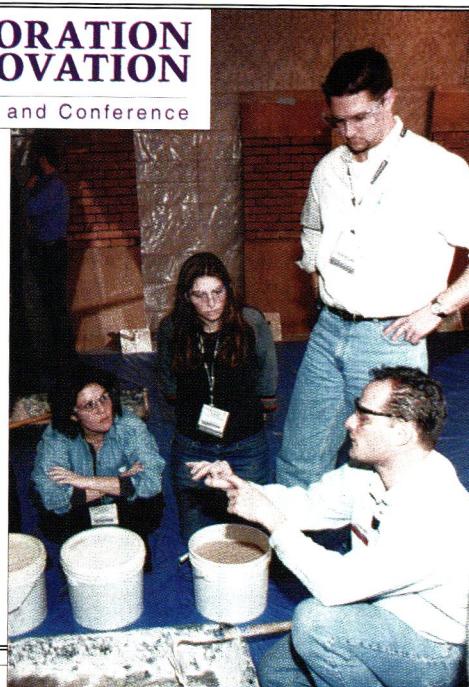
This Olalla, Washington, garage exemplifies the Storybook style.

day in the "Hollywoodland" of the 1920s, inspired by motion pictures set in exotic lands and the presence there of so many set designers who could evoke period architecture. Seawave roofs with rolled eaves, stucco-and-half-timber exteriors, turrets, arched entryways, and beehive chimneys were just a few of the features that gave these structures, whether cottage or mansion, their air of a time that never was.

RESTORATION & RENOVATION

Exhibition and Conference

John Speweik of the U.S. Heritage Group (kneeling right) fields questions about mixing historic lime mortars at the Artisan Demonstration Area at the Restoration & Renovation Exhibition and Conference last fall in New Orleans. The demonstrations have been such a popular part of the show that they



have been expanded for the next event, March 20 to 23 in Boston. Now called R&R Live!, the area will allow hands-on experience with such arts and crafts as furniture making, goldleafing, and decorative painting. Register online at restorationandrenovation.com or call (800) 982-6247.

Calendar**Festival of Flowers**

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The Eastern Shore, Va.

April 27

Eastern Shore of Virginia Historic Garden Tour

Virginia's Garden Club of the Eastern Shore, in conjunction with the Garden Club of Virginia, will present its 57th annual tour of homes and gardens. The eight sites will include the historic treasure Cobb Island Station.

The cost of the tour is \$30 or \$8 for single house admission. Visit esgardentour.com.

Nationwide

May 12 through 18

Preservation Week

The theme for Preservation Week 2002 is "Preserving the Spirit of Place." From Native American archaeology to Atlanta's inner-city neighborhoods, this week celebrates the rich tapestry of America's past.

Preservation Week is the time to show how your community values the diversity that makes it unique. Contact your local preservation organization for a list of events in your area or visit the National Trust for Historic Preservation's Web site at www.nthp.org.

Wallpaper Ghosts

When conservators at Lorenzo State Historic Site, a Federal-style mansion in Cazenovia, New York, stripped some 1901 flocked wallpaper in the state dining room in 1992, they found the patterns of up to a half dozen wallpapers on the plaster beneath it. Some are visible to the naked eye in the daytime, while others must be observed under ultraviolet light at night.

Barbara Bartlett, restoration coordinator of the Lorenzo project, says that why the wallpaper left patterns is a matter of conjecture. It may be attributable to the acidity of the paper, the alkalinity of the plaster, the action of moisture, or the composition of the ink or the lead-based paints used as a primer.

The wallpapers were believed to have been hung between 1820 and 1901, and it's possible that older papers were hung with the pattern against the wall to serve as a liner, which was a common practice in the 19th century. Some of the traces are water-soluble and would have been removed if the walls had been washed after stripping.

A research team from George Washington's Fredericksburg Foundation is looking for examples of the same phenomenon in institutions, private homes, and other structures. Headed by Chris Ohrstrom of Adelphi Paper Hangings in The Plains, Virginia, and Brian Powell of Building Conservation Associates in New York City, they hope to learn more about how the transfers occur and how to enhance them, and to develop practical methods of surveying for patterns.

"Patterns left behind could play an instrumental role in the re-creation of accurate wallpaper patterns specific to a building," says Matthew Webster of George Washington's Fredericksburg Foundation. The study has been funded by the Barra Foundation.

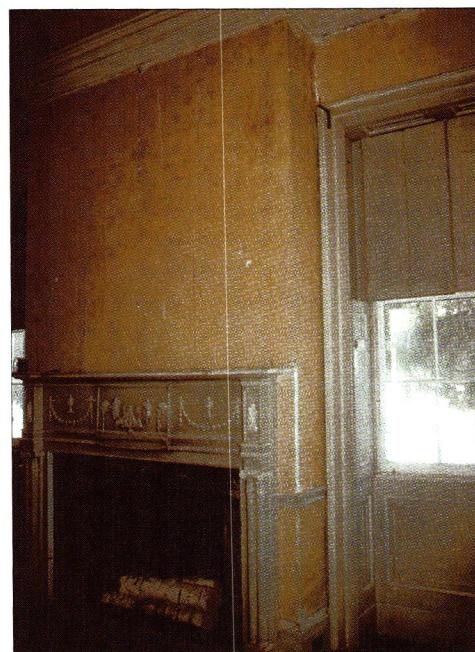
If you know of a wall to which a wallpaper pattern has transferred, or simply want more information about the study, contact Webster at (540) 373-3381, ext. 25, or e-mail him at Webster@gwffoundation.org.

Masters in Preservation

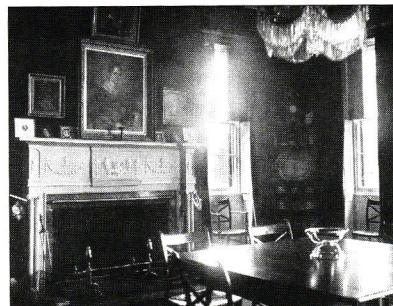
The School of Architecture at the University of Maryland has launched a two-year, 45-credit Master of Historic Preservation degree program, in which students can choose to focus on

public policy, economics, interpretation of historic sites, design and development, landscape preservation, or methods of building and site analysis. According to Randall Mason,

director of the program, it will emphasize planning aspects of preservation rather than materials. For more information visit www.inform/umd.edu/EdRes/Colleges/ARCH



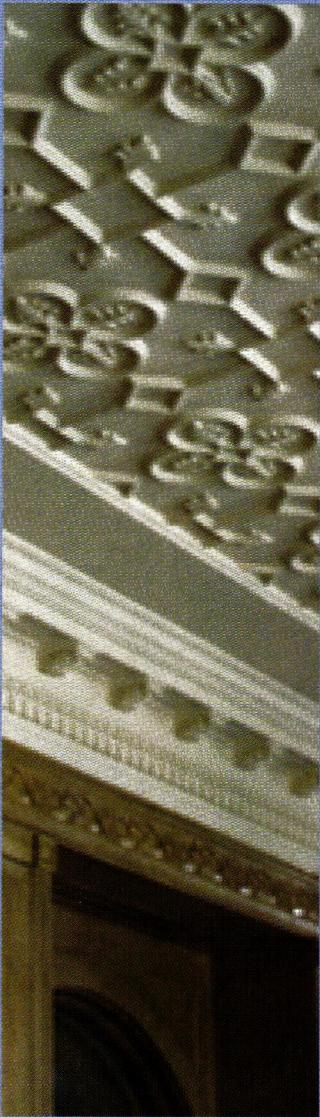
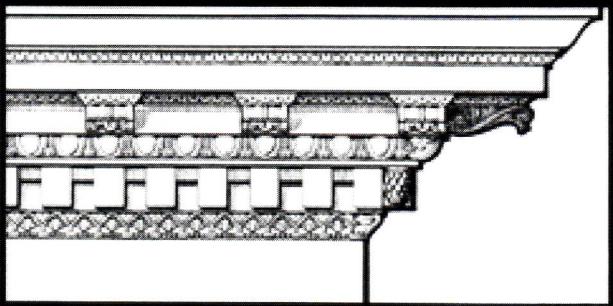
COURTESY OF LORENZO STATE HISTORIC SITE



Above: Lorenzo's state dining room with its wallpaper ghosts. Right: The room in 1906.

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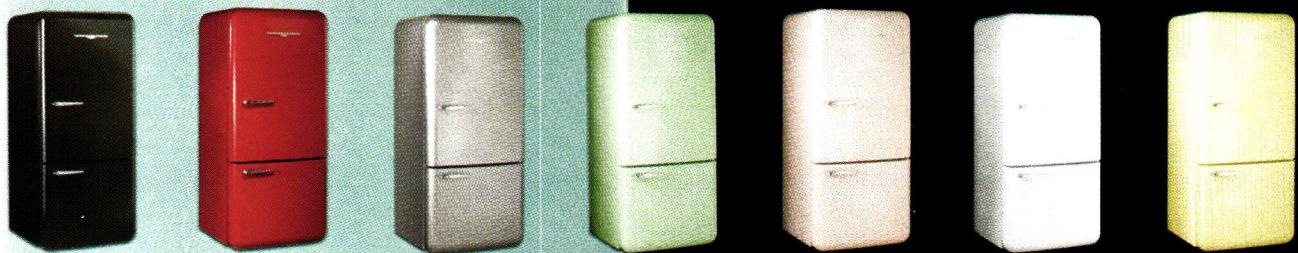
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Masonry from the Sea

Our 1925 coquina house is in southern Florida one block from the Intercoastal Waterway. It was built by the first owner, who was the town mason. A small room on the left of this photograph is a faux-style cabin inside with walls of plaster "logs" painted to look like wood. What can you tell us about the history of houses like ours?

— Sally Manning
Lake Worth, Florida

Coquina has a long history as a building material in Florida, having been used in some of the earliest structures in America's first city, St. Augustine—not only houses but the 1670s Castillo de San Marcos fortress, which has withstood centuries of battles and hurricanes.

Formed of shells, rock, and other sediment, it is indigenous to northeast Florida coastal areas, such as Anastasia

Island near St. Augustine. When harvested it is golden, and remains soft and easy to cut as long as it's wet. Then it dries to a porous texture and weathers to a soft grey. Your builder likely mortared it with tabby, another sea-derived material that consists of crushed shells, sand, and lime mixed in water. Coquina was more often cut into blocks, however, rather than the random stone shapes in your house.

Coquina went through another surge of popularity beginning around 1880. South Florida builders put it into wide use in the early 20th century, first for foundations and fireplaces and then entire houses, primarily bungalows.

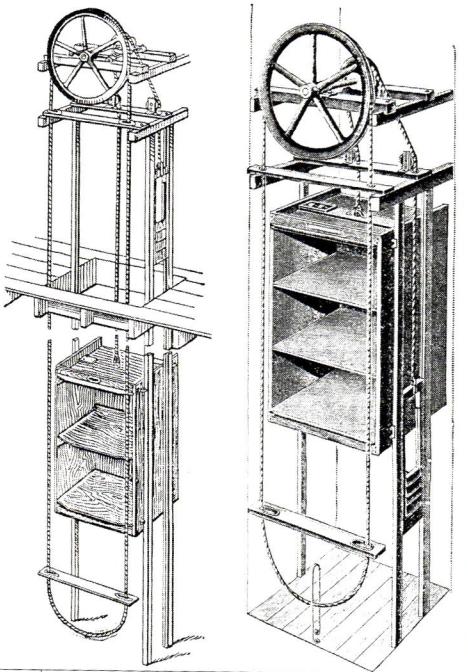
Harvest of coquina is tightly controlled



This coquina house's original owner, a professional mason, gave it some imaginative touches.

today, so that it is used primarily for restoration.

Your bungalow, particularly the windows and the abstract insets near the roofline, shows a lot of Arts & Crafts influence. This was the period when Addison Mizner was setting imaginations on fire with his fanciful Spanish-influenced designs in Boca Raton and Palm Beach, so it's probably not surprising that someone with your mason's skills added such details as the tiles on the chimney.



These early dumbwaiters, while still simple in construction, had automatic brakes.

Not So Dumb

We would like to restore the dumbwaiter in our 1920s house. It extends below our foundation, possibly as much as 4'. One wall of the shaft is also an outside foundation wall. A second wall is shared with the in-house cistern.

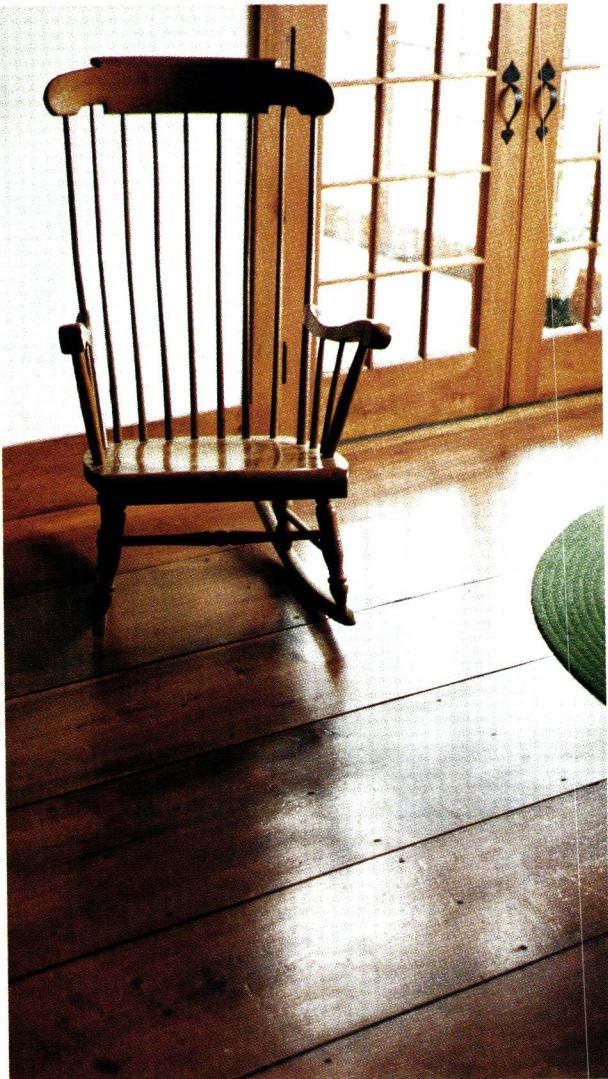
— James D. Griffiths
Dodgeville, Wisconsin

Old dumbwaiters had many uses. The most common was to bring food from a basement kitchen to a first floor dining room, and the dirty dishes back down again. They could bring up a bottle of muscatel from the wine cellar, or lower a season's worth of canned peaches into the root cellar. Food could be kept cool by sinking it into the

ground, although obviously when employed for storage the dumbwaiter couldn't see daily use.

Most dumbwaiters are simple devices that you should be able to repair with moderate skills. The first were simple boxes suspended by a rope on a pulley with a weight on each end. This created a lot of friction, so the device was given a second wheel. A rope connecting the dumbwaiter and a slightly heavier counterweight passes over the smaller "lift wheel," while a longer rope hangs over the larger "hand wheel" and is used to operate the machine. The actual container (car) and the counterweight are held in place by runs, or strips of wood. The oldest dumbwaiters were stopped by a clamp applied by the operator, but later models had automatic

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brakes.

If you can't repair your dumbwaiter, several companies still sell them. They include Whitco/Vincent Whitney Company in Sausalito, California (800-332-3286) and Waupaca Elevator Company in Appleton, Wisconsin (800-238-8739, www.waupacaelevator.com).

Partly Craftsman

Can someone explain to me the differences between the Craftsman and Mission styles? My daughter has a 75-year-old Tudor-style home in California, and I would like to be conversant in the use of these two terms.

— John Becker

Berwyn, Pennsylvania

You aren't alone in your confusion. While TV meteorologists may perceive a keen distinction between "partly sunny" and "partly cloudy," most of us assume that the definitions overlap. The same is true for some of the stylistic semantics in the Arts & Crafts world. Experts arm wrestle over nuances, but generally here's how the lexicon shakes out.

In the 1910s and '20s, "Mission" was ascribed to almost any furniture designed in a dark, oak, rectilinear style erroneously believed to have been derived from early California Spanish missions. There is a Mission house style loosely based on these buildings, but the term is a misnomer when applied to bungalows and other houses that might have held ersatz Mission furniture. Furniture manufacturers of the day added to the confusion by liberally applying the moniker not only to their models but to the companies themselves, such as the Mission Clock Company.

Similarly, "Craftsman" was a widely used, liberally interpreted marketing adjective at the turn of the 20th century, not unlike the ubiquitous "natural" of our own time. East Coast Arts & Crafts magnate Gustav Stickley trademarked the name but didn't hold a monopoly on the word. On the West Coast at least two mail-order architects were marketing plans for "Craftsman Bungalows" while many others used the term in promotional copy. Today in Southern California, Craftsman is used to describe bungalows with particularly effervescent detailing, such as decorative cutouts in rafter tails, expressive river-rock masonry in foundations, and a hint of Japanese styling. On the East Coast, it implies the houses or furniture produced by Stickley's company.



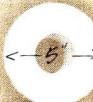
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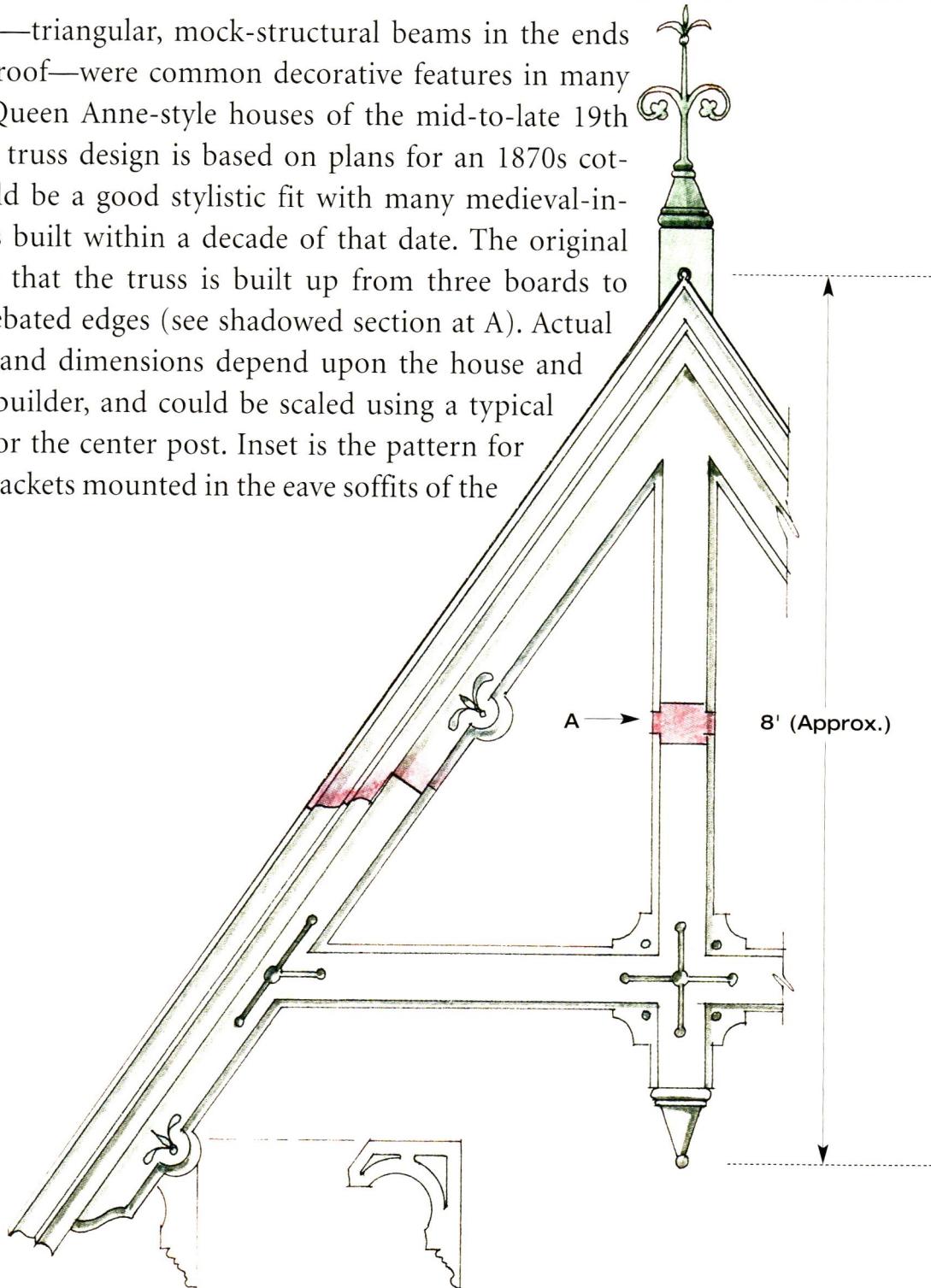
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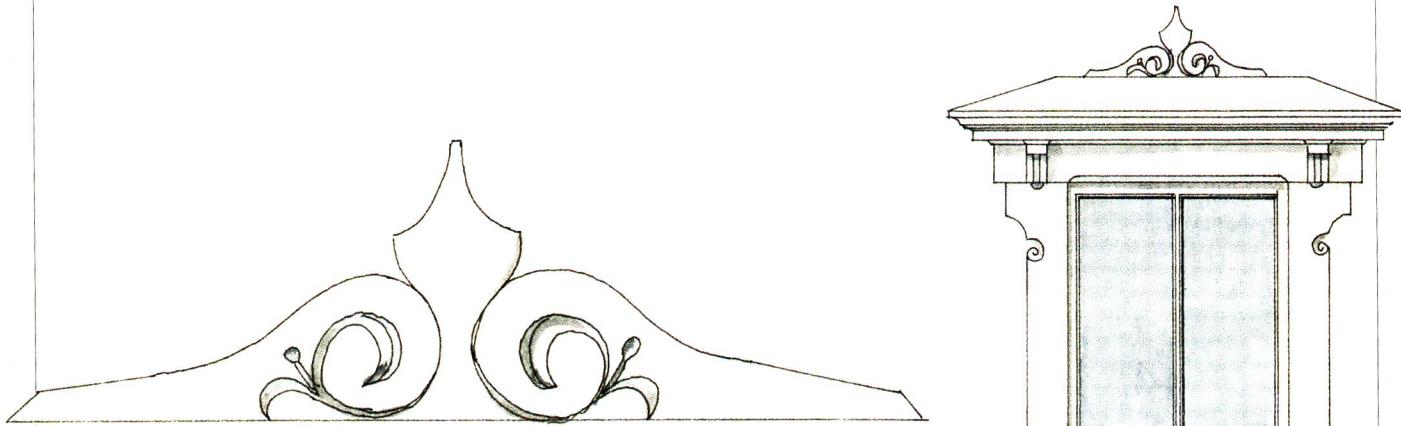
Drawings by Rob Leanna

Victorian Ornaments

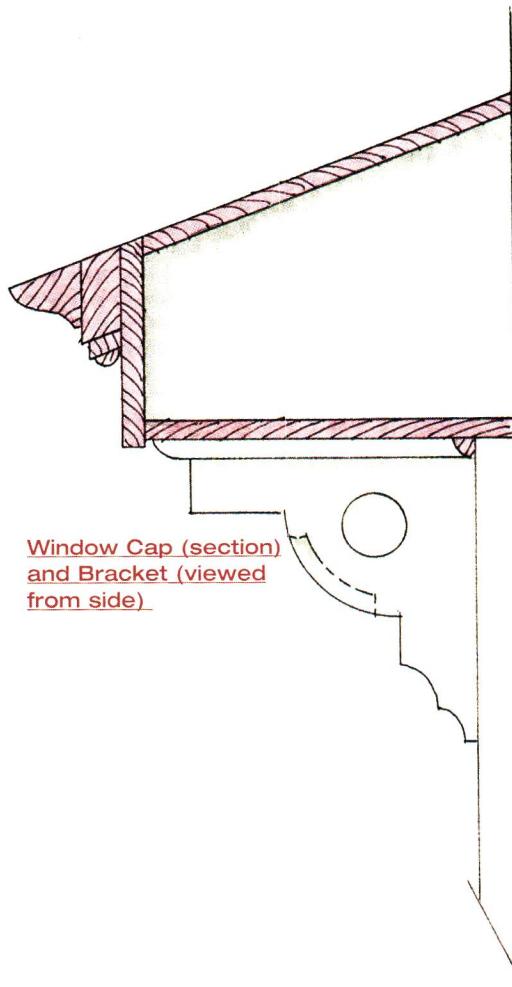
Gable trusses—triangular, mock-structural beams in the ends of a pitched roof—were common decorative features in many Gothic and Queen Anne-style houses of the mid-to-late 19th century. This truss design is based on plans for an 1870s cottage and could be a good stylistic fit with many medieval-inspired houses built within a decade of that date. The original plan suggests that the truss is built up from three boards to achieve the rebated edges (see shadowed section at A). Actual construction and dimensions depend upon the house and tastes of the builder, and could be scaled using a typical length of 8' for the center post. Inset is the pattern for the cornice brackets mounted in the eave soffits of the same cottage.



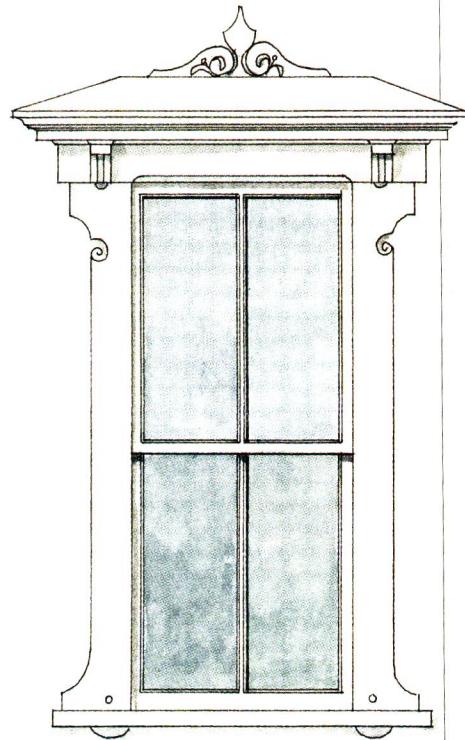
Window caps helped reemphasize the strong visual statement of mansard roofs on Second Empire houses. The window shown here is from an 1870s plan for an inexpensive "Residence with a French Roof." Note how the bracket in the cap detail can be constructed with a recess on the face (dotted line). ■



Scroll (for top of window cap)



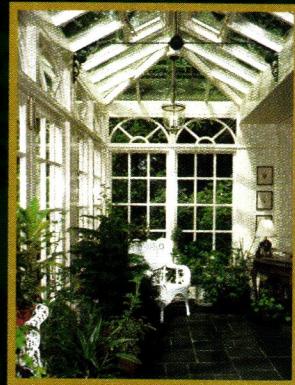
Window Cap (section)
and Bracket (viewed
from side)



Second-Storey Window with
Typical Finish



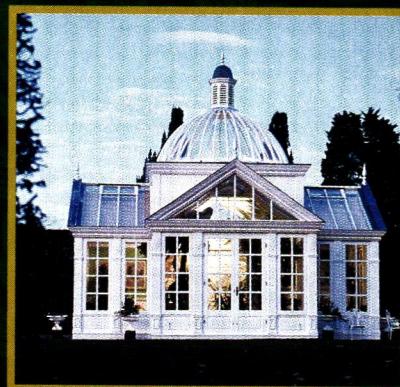
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Circle no. 317

All Historic Districts Are Not Created Equal

BY J. RANDALL COTTON There is common confusion, even for those who live in a historic district, about the differences between national and local districts. Yet the differences can be significant, particularly regarding the degree of protection and financial

benefits various types of historic districts provide.

QUESTION: Friends told us they live in a town with both local and national historic districts. What's the difference?

—Anne Miller, Los Angeles, California

money!). *Official* historic districts, however, are created and sanctioned by governmental action, and they come in two basic types: *National Register* historic districts, and *local* historic districts.

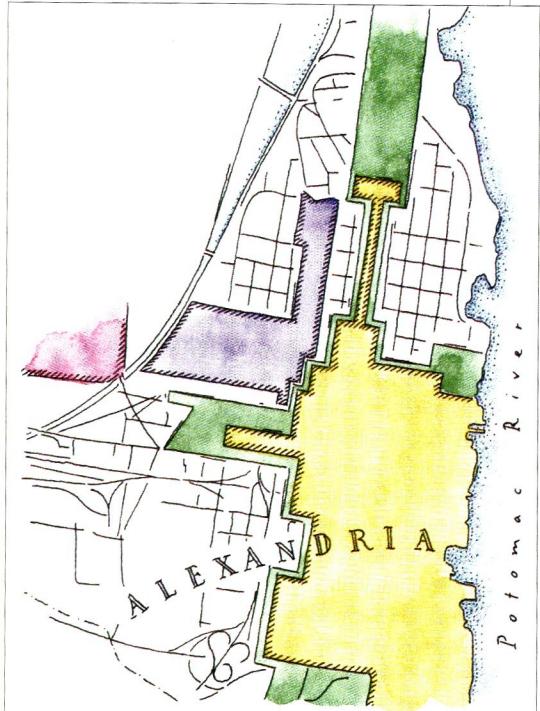
The federal government designates historic districts as part of its National Register of Historic Places program, established in 1966. The National Register (NR) is the federal government's official list of properties worthy of historic preservation. It is the responsibility of the National Park Service to maintain the program, including evaluating the eligibility of properties proposed for addition to the National Register. Each State Historic Preservation Office (SHPO) also reviews NR nominations.

In addition to tens of thousands of individual NR properties there are thousands of districts, which recognize the historic significance of a collection of buildings all within established boundaries. The collective significance of the district is often greater than the sum of each property's individual significance. An NR district (and a local district, as well) recognizes the thematic context—for example, a warehouse district, a Victorian residential neighborhood, a commercial center, or a planned commuter suburb—and this context helps determine the boundaries of the district. Within the district, each property is identified as either *contributing* or *noncontributing* to the significance of the district.

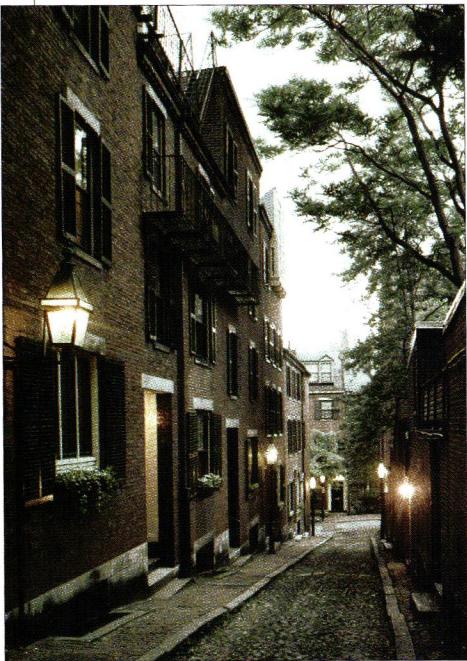
Where the Teeth Are

It is a surprise to many that an NR district offers little real protection for the historic resources within it. NR districts do not prevent owners from demolishing or severely altering the appearance of their historic properties. (In some situations, though, a mandatory review process may result in protecting an NR property that would be adversely affected by a project that is supported by fed-

Alexandria, Virginia, is a good example of a community with multiple historic districts, both national and local, with boundaries that are overlapping, nesting, contiguous, and completely separate.



JAMES NOEL SMITH



Above: Boston's Beacon Hill—a National Register Historic District, National Historic Landmarks District, and locally designated district—is an architecturally cohesive enclave of Federal, Greek Revival, and Victorian row houses about a mile square. Right: In contrast, Helton Village Historic District in Newport News, Virginia, is noteworthy as an early 20th-century suburban neighborhood of diverse houses.

local historic districts.

The specific powers of local historical commissions to create and control local historic districts are further established by a local preservation ordinance; these powers vary widely from state to state, and even from town to town within the same state. A historical commission may have autonomous power to create and regulate local historic districts. In other cases, the historical commission only advises the governing body of the local municipality.

The real purpose of a local district is to protect the historic characteristics that make it worthy of preservation. This is achieved by granting the local governing body the power to regulate the demolition of, or changes to, the historic appearance of properties in the district.

Again, these regulatory powers vary widely. Some are very strict; others are much weaker. Owners planning changes to their historic properties usually must have their requests reviewed by a Historic Architectural Review Board (HARB), a step that is generally part of the building permit process. HARB decisions can be binding, or only advisory to the municipality's governing body. In turn, most HARBs are guided by the *Secretary of the Interior's Standards and Guidelines for the Treatment of Historic Properties*.

So how do you know whether you live in a local or National Register historic district—or maybe both? The easiest way is to ask your local government if local districts exist, or if your property is individually designated as historic. Local historical commissions often "reside" at the planning or zoning offices; larger cities may have independent historical commissions. They usually have publications that explain the boundaries, regulations, and the permit process of local districts. They may also be able to help you determine the existence and boundaries of National Historic districts. If not, call your State Historic Preservation Office or the National Park Service. ■

J. Randall Cotton is the interim president of the Preservation Alliance for Greater Philadelphia. www.preservationalliance.com.

eral funds or involves a federal agency.) Inclusion in an NR district does, however, open the door for possible financial benefits. Most local, state, or charitable foundation preservation grants require that eligible properties be listed individually on the National Register, or be a contributing part of an NR district.

The same is true for many other preservation incentives, such as real-estate tax abatements or federal tax deductions resulting from the donation of a preservation easement. Currently 45 states have some kind of restoration tax-incentive program. Perhaps most significant is a federal tax credit equal to 20 percent of qualifying restoration costs for income-producing properties (such as rental or commercial properties) in NR districts. Since 1976, some 29,000 NR properties have been rehabilitated using this Historic Preservation Tax Credit program.

The real muscle for protecting properties is primarily provided by local districts. Most state legislatures have passed *enabling* legislation that empowers local municipalities—cities, townships, counties—to create and regulate



JAMES C. MASSEY

Resources

■ To find contact information for your state's historic preservation office, check the list at sso.org/ncshpo

■ Many local historical commissions belong to the National Alliance of Preservation Commissions. Check the list at arches.uga.edu/~napc

■ The Web site for the National Register of Historic Places is cr.nps.gov/nr/

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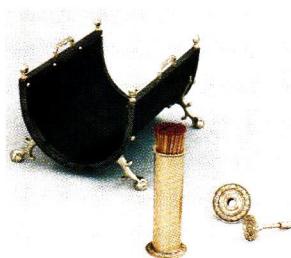
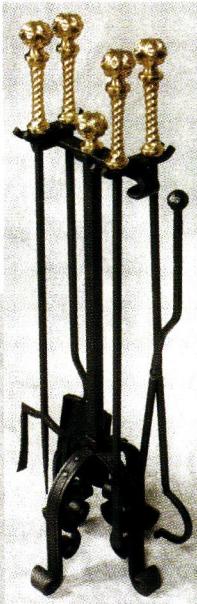


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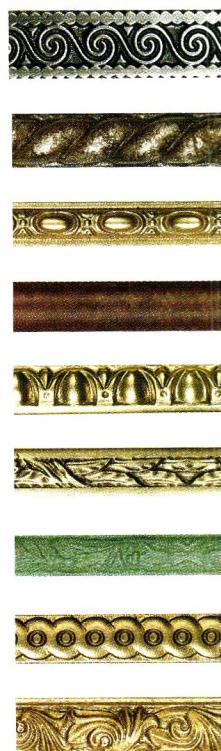
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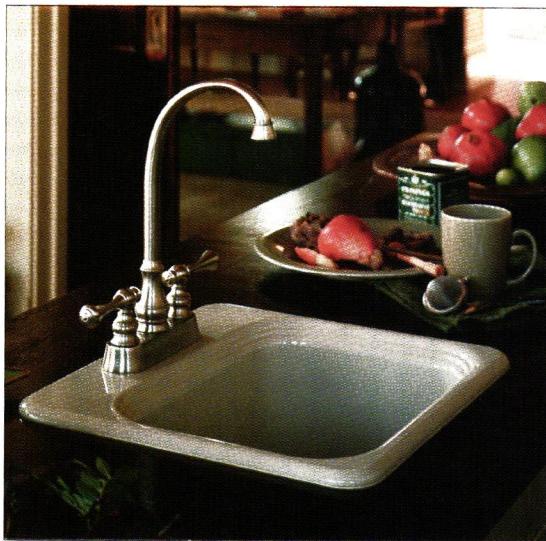
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A Solid Sink

In the 1920s, durable cast iron was the most popular material for kitchen sinks, with white the most popular color. Kohler's new "Northland" cast iron entertainment sink reflects that period as a single drop-in basin. Measuring 15" square, it is available with one-, two-, and three-hole faucet drillings. If your house is a bit newer, you might want to order it in the color the makers call sandbar, a close match to the popular oatmeal-colored sinks of the 1940s. In either case, the cost is \$200. Visit www.kohler.com. Circle 1 on resource card.

Vat Chance

Did you know that in the 14th century, children were baptized in cider? Four centuries later, the British consumed cider to cure gout and urinary tract ailments. Capt. James Cook took it along to prevent scurvy when he sailed to New Zealand. Now you can use cider-fed antique oak to cure boring floors.

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Some of the wood retains hand-carved wooden pegs. Call (800) 445-2671, or visit www.mountainlumber.com. Circle 3 on resource card.



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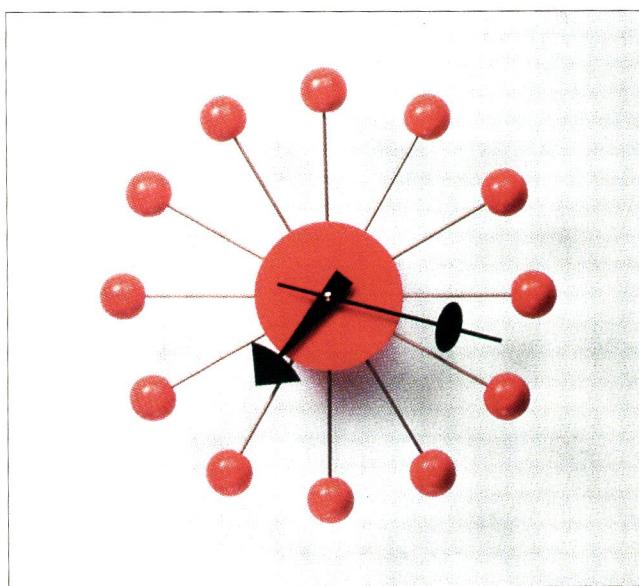


Loom Service

Loom furniture—a wicker look-alike—was introduced to the United States in 1917 and became popular in the 1920s as a material for baby carriages and steamship chairs. Marshal Lloyd patented the process for twisting fiber into twine and reinforcing it with a metal core to make it durable. It's also smooth and tight, so it doesn't catch on clothing. In 1989, Origineel Loom in the Netherlands began handcrafting loom chairs on beech frames, and Classic Loom Fine Furniture, Inc. brings the chairs to North America. Shown here is the "Pitch" chair, which comes in 20 loom color finishes with a leather seat in black, deep brown, or dark cherry. It measures 35" tall and 23" wide, at a suggested retail price of \$623. Call (519) 764-2888, or visit www.classic-loom-furniture.com. Circle 4 on resource card.

Doing the Charleston

In the 1700s, homeowners revered the cabinetmakers of Charleston, South Carolina, for their exquisite craftsmanship and highly detailed carving. The Historic Charleston Collection from Baker reproduces their striking designs. Shown here is the collection's mahogany carved post bed, which features simple head- and footboards matched with elaborate reed posts that are intricately carved with acanthus and tobacco leaves and surmounted with finials. The list price is \$7,000. Call (800) 592-2537, or visit www.bakerfurniture.com. Circle 5 on resource card.



brought his progressive vision to the Herman Miller Furniture Company of Zeeland, Michigan, where he spent many years designing lamps, furniture, and clocks. Shown here is a reedition of his Atomic Ball Wall Clock, first produced in 1949. Made of beechwood, metal, and acrylic lacquer, it is available from the Cooper-Hewitt Museum gift shop for \$265. Contact them at (212) 849-8355, or visit www.si.edu/ndm. Circle 6 on resource card.

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Seven Generations of Junk

BY ADAM HOWARD | I held the jar up to what little light squeezed through the barn door. Once home to green beans or corn, it was now stained with rust, the residue from the several dozen Depression-Era 20-penny nails inside—every one of them bent.

"Perfect," I thought, as I spilled the contents onto the wide plank floor and replaced them with a handful of used drywall screws left over from a remodeling project. Then I eyed those venerable old spikes I had dumped out. Someone had intended to resurrect them at one point. Why, in the 75 years since they were put in this jar, hasn't anyone either straightened them or thrown them away?

I frequently have the chance to ponder questions like this. Chances are these nails were pulled from one of the old barns by my great-grandfather Buell Brewster or one of his brothers. But it could have been his father Elijah, or even *his* father Solon, or.... Herein lies the problem.

My parent's old Vermont farmhouse, a tall-posted Cape at the foot of Mt. Mansfield in Cambridge's Pleasant Valley, has been in our family since it was built in 1842. In 1971, when my father purchased the place from my great-grandmother, my parents became proud owners of this beautiful country home and farmland—along with seven generations of junk.

Multiply your worldly goods by five and you'll understand the dilemma. Frighteningly, that junk will one day be mine. Of course my father likes to humor himself with that fact every so often, as we shelve some relic of a tool or a piece of lumber. I'll look on uneasily as we push aside a butter churn and a box of never used, WWII-period maple syrup containers to make room for an equally old can-

vas canoe with a disco-age hole in the hull.

"When are you going to get to this?" I'll ask.

"I dunno," he'll laugh. "But one day it will be your problem."

Anything with any foreseeable use was set aside. A two-wheeled tricycle—fixable. Nails—straightenable. Pegs. Boxes. Cans. Three cases of Valvoline for the Farmall H tractor—long gone. One ton of scrap iron. Three stone boats, in case we should want to clear some forest. Two washing machines. Twenty-one gallon containers of Gulf Pride motor oil.

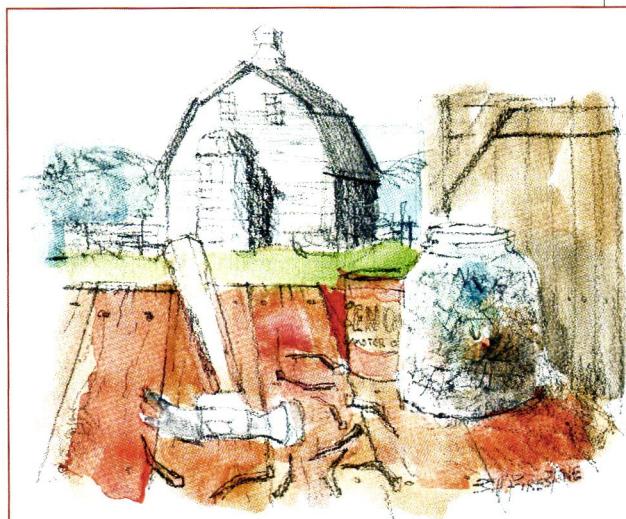
Don't get me wrong. In addition to junk we have rare family treasures. Uncle Ralph, a musician, left his piano, which I learned to play as a pup. My mother makes bread in the very mixer used by my father's grandmother, then bakes it in the cookstove Elijah bought new in 1929 from Montgomery Ward. There's the Ford 8N tractor from 1948, the year my father was born. Both are still in good shape.

We have family dinners at the same table where my great-great-grandparents ate. This summer the local historical society put on a demonstration with our horse-powered threshing machine, which dates back to the early 1900s. Hey, maybe they'd like to buy it! But how could we part with it, or the spinning wheel that sits in a corner of the living room? It's been in the family so long that no one knows where it came from, though legends persist that it made its way from England on the *Mayflower* with our an-

cestor Elder Brewster.

Most of the blame for our collection lies not with my dad but with my great-grandfather (the one with the nails), who farmed here until the early 1960s. A WWII veteran (we know this because we still have his boots), he farmed here through the Depression with his wife and children and two bachelor brothers. Due to the hard times they were a generation of savers. They not only saved their own junk, but they couldn't bring themselves to discard any of their forefathers' junk. Until recently I saw no other plausible rationale for this aggregation.

As I filled the bottom of the old Mason jar with my drywall screws, however, I started to think about genetics and the lifestyles of seven generations. I looked down at the nails cluttering the floor, pulled



BILL FIRESTONE

my hammer from my tool belt, and began to pound the nails straight, one by one. After a dozen I stopped, put the straight ones in my pouch, and nudged the rest toward the wall. I'd get to those later. 

Adam Howard is president of the Cambridge (Vermont) Historical Society.

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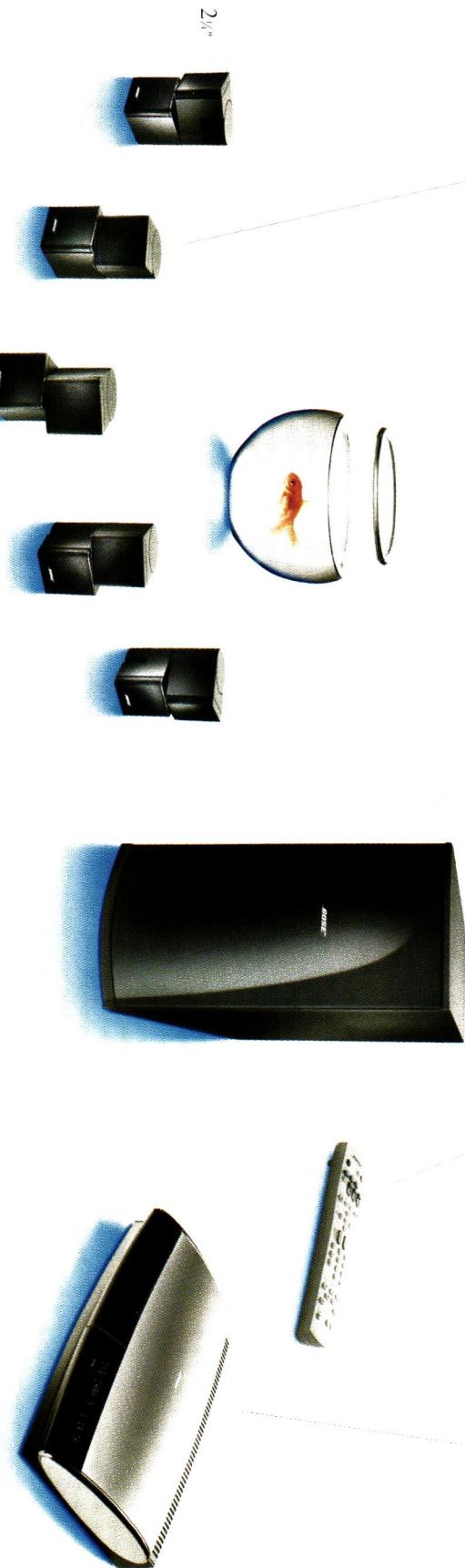
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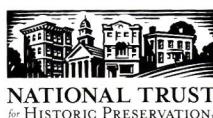
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New Shrubs from Old



Photographer Ken Druse was introduced to shrub propagation by his grandmother, who used the time-honored practice of an inverted canning jar to start rose cuttings.

If you have an overgrown shrub that simply *has* to go, you can assuage your guilt by propagating a few babies before giving it the heave-ho.

Your success rate can be high once you know the general procedures and the best time to take cuttings of the species you want to reproduce: soft-wood or greenwood stage (the supple new growth produced early in the season); semiripe or semihardwood (the point at which new growth begins to harden in midseason or fall); and hard-wood (taken when the plant is dormant in winter).

Take cuttings from the current season's growth. Young plants, like young humans, reproduce more readily. You can force nubile growth on an elderly shrub by pruning—definitely a good approach when you're removing the plant anyway.

Materials

Infection is a common reason for cuttings to fail. Sanitize your tools and planting containers thoroughly with a 1:9 bleach and water solution or alcohol, which is less corrosive to metal.

Some simple techniques can give your landscape a cutting edge.

BY KATHLEEN FISHER Flowering shrubs are among the most versatile plants for any landscape, offering blooms in many seasons, and sometimes colorful foliage or berries as well. They're more permanent than perennials and fit into small properties more easily than trees.

Sure, you can buy old-fashioned favorites like hydrangeas, lilacs, and mock orange, but you can get plants for free by propagating them yourself from cuttings.

There are arguments other than economy for obtaining shrubs this way. Suppose you're sentimental about an old rose that your grandmother has grown. Seeds can vary genetically, but cuttings will produce a clone of the plant, similar in size, color and time of bloom, disease resistance, and other characteristics.

Growing shrubs from cuttings and other so-called asexual propagation methods will also give you a larger, sexually mature plant. Plants, like animals, tend to go through a period of sexual immaturity and may not bloom for several years when started from seeds.

Take cuttings in the morning when plants are full of moisture and be sure to sterilize your tools. Shown here, a variegated dogwood.



Make sure your tools are sharp, since a ragged cut is an entry point for disease.

In the absence of roots, cuttings need a misty, humid atmosphere similar to what they might have in a greenhouse. If their environment is too wet, however, they can rot. That means you need to build them a mini "sauna" that you can open or close.

The container you use should have holes in the bottom to allow for drainage. For a single pot, you can create a misting tent with a zipper-top storage bag. For several cuttings, a handy and inexpensive container is a Styrofoam cooler covered with a sheet of plastic held down by a bungee cord.

Rather than soil, cuttings need a sterile medium that will retain some moisture while providing lots of air space for tiny new roots. A good all-around mix is 50:50 peat and perlite (small white pellets of volcanic rock that have been exploded like popcorn). Filling your container about 6" deep should be sufficient for most cuttings.

Although some species do fine without it, have on hand some rooting hormone to stimulate root growth. Easiest to find at local garden centers are brands containing NAA (naphthaleneacetic acid). For shrubs, professionals prefer IBA (indolebutyric acid), which you may be able to obtain through mail-order suppliers. Both come as either powder or liquid, and some products include both chemicals.

Procedure

You will find it easiest to work with cuttings 4" to 6" long. The shoot tips you cut should be spotless and firm. Harvest in the morning, when plants contain the most moisture. To keep the cuttings moist, slip them into a damp paper towel inside a plastic bag, kept out of the sun. If you will be out for hours, bring along a cooler of ice and put the bag on top of it. (Don't let your cuttings freeze, though.) Find some method of marking the orientation of leafless stems, such as with an indelible pen. Roots will only grow from the bottom!

Back home at your propagating station, remove all but the top two to five leaves and pinch off any buds. Make a fresh cut below a node (a bump where new leaves or branches would eventually grow). To encourage semihard and hardwood cuttings to root, wound the stem by making a vertical slice 1" to 2" long through the bark on one side and apply rooting hormone. Pinch off any soft tip growth, which is susceptible to rot. Softwood cut-

To "stick" your cuttings, poke a hole for the stem in your medium (such as the perlite here), then firm the medium around it with your finger.



There are many species of viburnums, but most will root in roughly one to three months. These *Viburnum davidii* are ready for transplanting to separate pots.

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You can guess that cuttings have developed roots when they resist a light tug. Most need another season of maturing before they can go in the garden.

tings are the most eager to grow and can often get by without hormone. When using powdered hormone, dampen the tip of the cutting so the powder will stick, and make a hole in your planting medium with a pencil so you don't knock the powder off; let liquid hormone dry a minute before planting. Just a quick dip is enough.

Stick your cuttings in the growing medium so they don't quite touch the bottom of the container and they don't touch each other. If your shrub has large leaves, like a rhododendron, it will help to cut the leaves in half. Gently firm the medium around the cuttings, water lightly to increase contact, and cover your "propagator" with its plastic shroud. Keep it out of direct sun, in temperatures between 60 and 80 degrees. (The average temperature of most houses, the low 70s, is ideal.) If you don't have room indoors,

you may be able to moderate the cuttings' temperature outdoors by keeping them in shade.

Cuttings take anywhere from a few weeks to several months to root. Forego the urge to uncover and check them too often. If cuttings start to droop, they may be drying out; if any turn dark—a sign of fungus—remove them. You will know they have rooted when they resist a gentle tug.

Granny's Favorites

Here are some shrubs commonly found in old gardens and tips for propagating them:

Buxus (boxwood).

Relatively easy all year, as long as the cuttings are well misted.

Callicarpa (beauty-berry). Softwood and semiripe cuttings root rapidly, even in sand.

Camellia. These cold-sensitive evergreens can be difficult. Try semi-ripe cuttings or layering.

Chaenomeles (quince). Hardwood is easiest. Soft or semihard should be taken with a heel—a sliver of bark

from the main stem. Layering may be your best bet.

Forsythia. Laughingly easy all year, rooting quickly from cuttings, layering, or suckers.

Hibiscus, hardy (rose-of-Sharon). Roots with relative ease from soft or semihard cuttings.

Hydrangea. Possibly the easiest shrub to propagate, by cuttings all year, or in the case of *H. macrophylla* (which includes both snowball types and lacecaps), by dividing suckers.

Philadelphus. Roots at any stage, although not

as easily as some others.

Rosa (rose). Old-fashioned species roses are among the easiest to reproduce by cuttings. You can also divide suckers or layer.

Spiraea (spirea). Another no brainer, from cuttings at any stage or from division.

Syringa (lilac). Can be tricky, but try softwood after blooms fade. Suckers are an easier route.

Viburnum. The old-fashioned Japanese snowball, *V. carlesii*, roots easily from softwood cuttings or layering.



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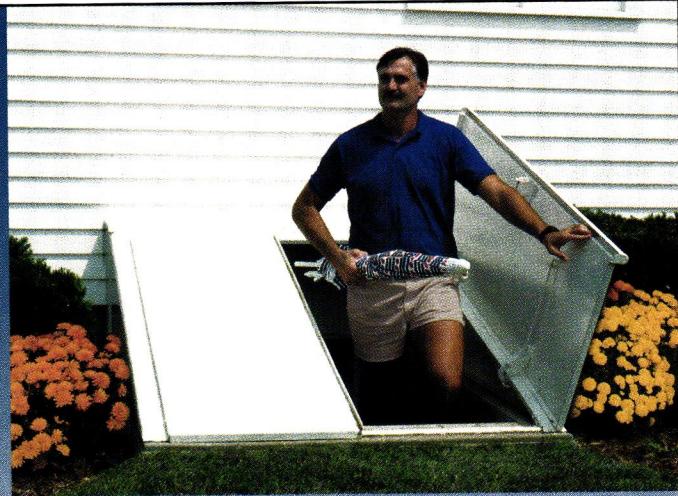
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Greenwood cuttings may put out new leaves before they develop roots; once they do have roots, you can transplant them to larger pots. The opposite is true for semi-hard and hardwood cuttings; they may put out roots, but need to put on top growth before they can fend for themselves. It's best to leave them undisturbed for at least their first winter. If growth takes off in winter or the hottest part of the summer, keep the container indoors under lights until the weather is milder. ■



Other asexual propagation techniques are even easier than cuttings: 1) layering, in which you select a branch near the ground, wound it on the underside, and hold it to the soil with a wire or rock until it roots; 2) division, used with multi-stemmed shrubs like spireas; and 3) suckers, from plants that put out single stems some distance from the parent plant. Here a lilac sucker is severed from the main clump with a shovel.



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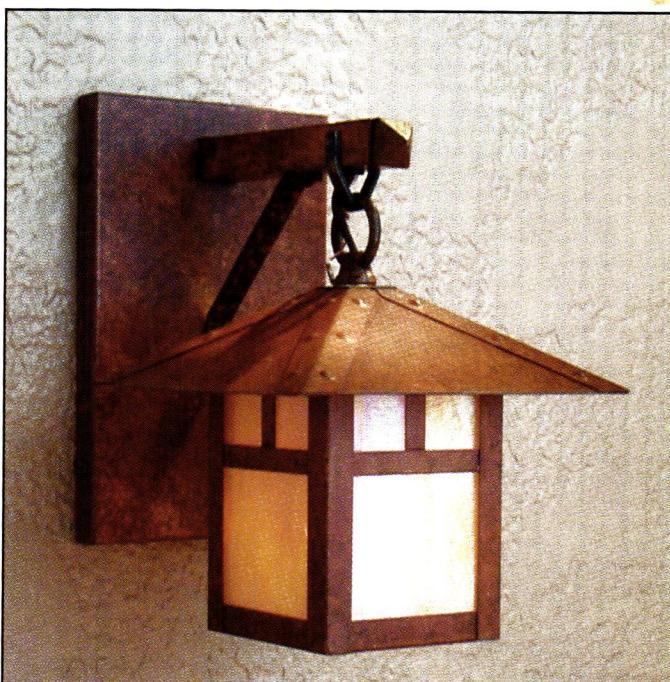
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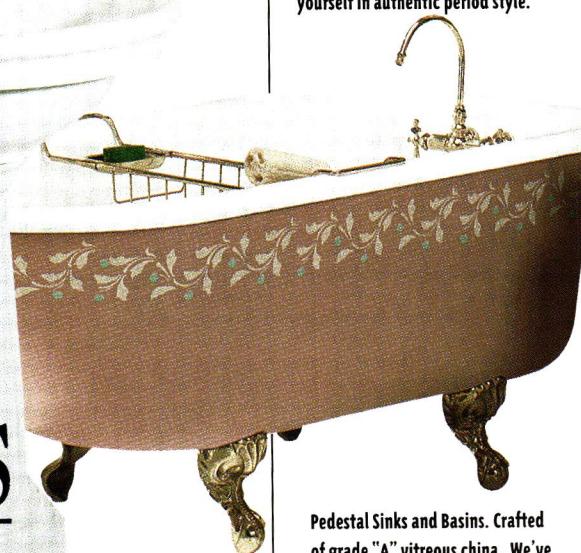


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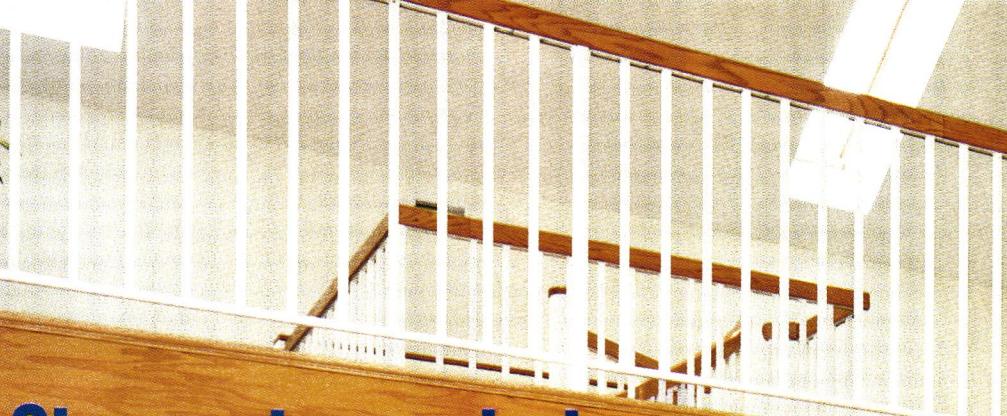
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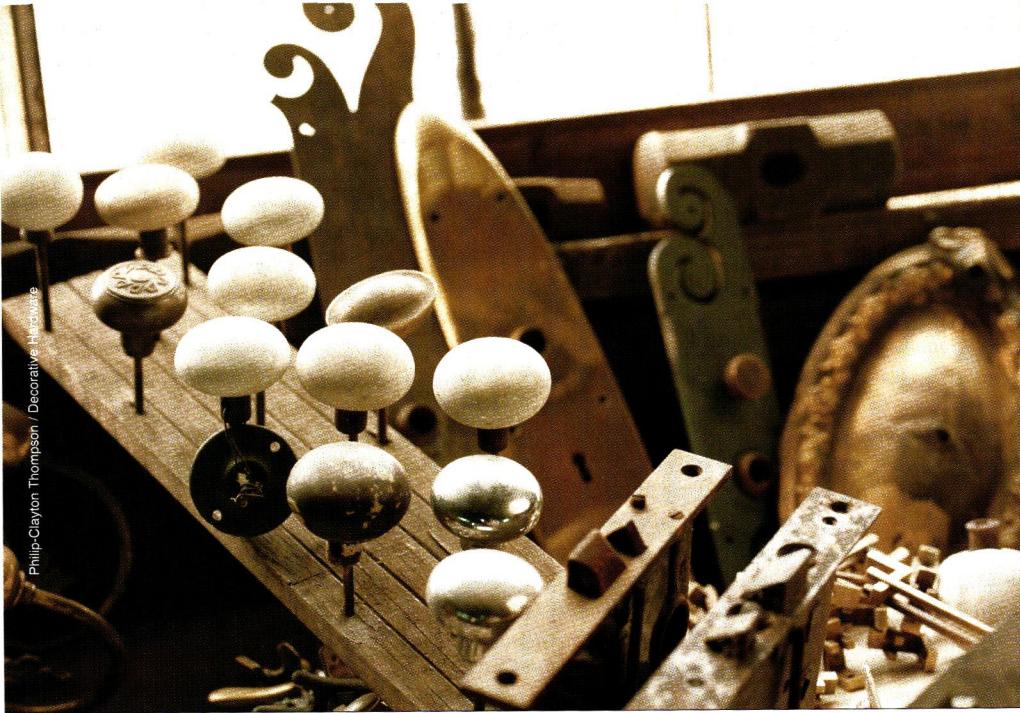
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Architectural salvage in the 21st century offers old-house owners more sources than ever for the missing pieces to their restoration puzzles.



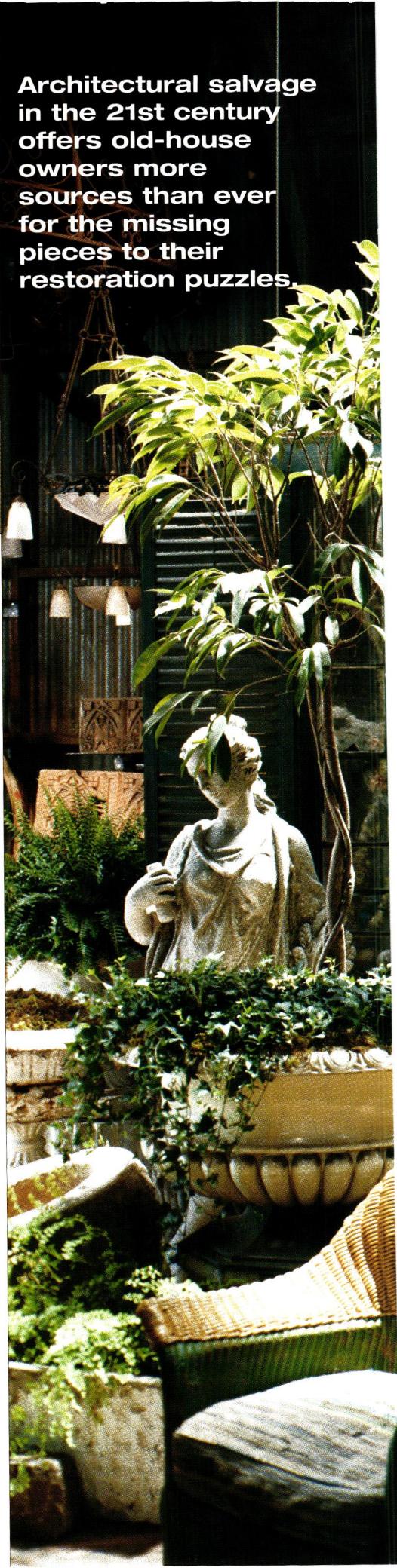
BY NANCY E. BERRY **R**ecycling old building parts is far from a novel idea. In the 6th century, architect, mathematician, and city planner Anthemius incorporated 107 columns salvaged from ancient ruins to build Saint Sophia Cathedral in Istanbul, Turkey (the fourth largest cathedral in the world). In the early 20th century, architect Julia Morgan built William Randolph Hearst's mansion in San Simeon, California, incorporating entire ceilings, walls, and floors salvaged from medieval castles and churches.

Several Sides of Salvage

Since the late 1970s, though, our growing appreciation of rescued building parts has led to a dwindling supply of salvage. As a result, prices have skyrocketed, restricting many of those one-of-a-kind treasures to the highest bidder. Luckily this active market has introduced several different salvage sources for the old-house restorer. From nonprofit organizations to reproductions, from the Web to Europe's "junkyards," the venues for salvage have become as eclectic as the salvage itself.

Haute Couture

Perhaps the biggest development in recent years has been that sal-



The salvage industry has changed drastically over the past three decades. Once thought of as mere junkyards, these shops today carry treasures of our building past. Artefact Design and Salvage of San Jose (this page) carries high-end salvage. Its owner David Allen lectures on the history of salvage several times a year. Opposite: Liz's Antique Hardware has over a million pieces of salvaged hardware.

vage marketplaces look more like a salon at Musée des Beaux Arts than Fred Sanford's front yard. Many dealers have shifted to predominately high-end decorative architectural antiques rather than mundane building materials—and for good reason: They command higher prices. Many dealers have turned to Europe, Africa, and South America for such "eye candy" items. These upscale boutiques cater to old-house restorers with healthy budgets as well as lovers of antiquity.

Housed in a defunct grain warehouse in San Jose, California's, historic district, Artefact Design and Salvage is such an attractive retail space it's won a national award



for its good looks—owner David Allen even rents the shop for parties. In 1996, Allen began selling from his front yard a host of Classical and Neoclassical garden ornaments that he had handpicked from demolition sites on the East Coast. Once his clientele started to block street traffic he knew it was time to move his operation to a larger space. Open two years, the shop has become one of the leading high-end architectural salvage shops on the West Coast.

"Luckily the recycling movement, nostalgia for craftsmanship, and poverty has saved many old buildings from the wrecking ball," says Allen, who lectures on the

history of architectural salvage.

Evan Blum knows salvage. A 30-year veteran of the industry, Blum, owner of Demolition Depot in New York City, has saved ornament from such landmarks as the Commodore Hotel, the Audubon Ballroom, and Horn and Hardhart's Automat. "In the '70s no one saved anything," says Blum. "I'd just go to the edge of a demolition site and haul off a doorway." Today his business is booming with such celebrity clients as Robert DeNiro and Isabella Rossellini. The four-story, early 20th-century building in Harlem is truly a Gimbel's of architectural salvage: first floor, decorative glass knobs and lamps; second floor, interior and exterior doors; third floor, tubs and sinks; fourth floor, plantation shutters and windows.

When Andy Rooney of CBS's "60 Minutes" visited Blum last year to report on who still takes baths, Blum showed him Gertrude Vanderbilt Whitney's tub from a house in Old Westbury, Long Island, pointing out that such a tub would fetch three, six, or even seven thousand dollars.

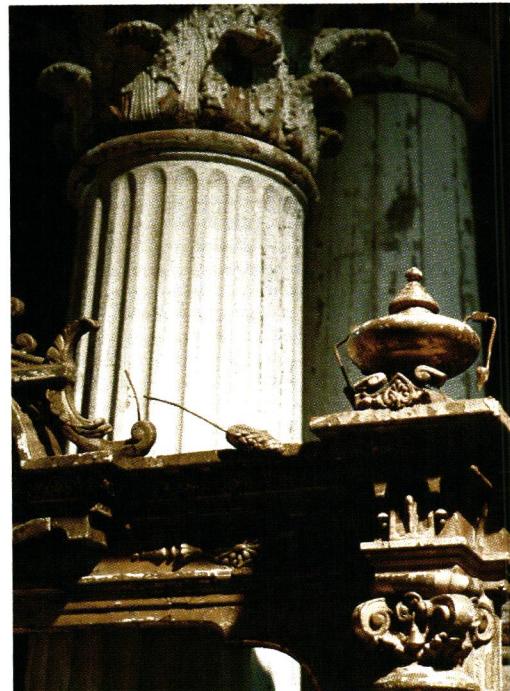
Owner of Architectural Artifacts, Inc., in Chicago, Stuart Grannen creatively displays his collection in 30,000 square feet of retail space. Grannen is a purist who deals only in antiques—no reproductions. His collection includes a WWI biplane, a 14-foot Art Deco sign from a train station in Buffalo, 150-plus terra cotta lions, stone fountains, Daniel Burnham window grilles, and a private collection of Louis Sullivan relics. Grannen makes several buying trips a year to Europe to collect the worn wares. Each piece in the shop is labeled with the price and origin. "People want to know where a piece comes from," says Grannen. "It adds so much to the story."

Salvage.com

The Web is a great place to start your search for that perfect Colonial Revival mantel. Most salvage shops have inventory posted online, which literally opens up the world market to you at the click of a mouse. Although you may find pictures of wares on your computer, many dealers won't sell over

the Web. "It's really a touchy, feely market," says Mark Charry of Architectural Antiques Exchange in Philadelphia. "People are spending a lot of money and want to know what they are getting first hand."

Salvoweb.com, a UK-based Web directory for 75 salvage dealers from Canada, England, France, Ireland, Scotland, and Wales, has established a code of ethics for the dealers they represent. The aim is to give buyer's confidence that items purchased have not been stolen or removed from a historic property without permission. "A New England dealer browsing Salvoweb's theft alerts realized two urns stolen from a UK household were in his showroom. The



salvage dealer contacted Salvo and the urns were returned," says Kay Thorton, a partner in Salvo. Thorton says the biggest change in European salvage is the introduction of reproductions. Salvo also publishes *SalvoNEWS* and *Salvo Magazine*, both dedicated to the European salvage industry.

Arcsal.com, a British company, also signs a host of UK architectural antiques dealers and displays a selection of their stock on the web. Visitors can search by category for the desired piece. Arcsal won't conduct the full sale over the Internet, but rather encourages the customer to contact them via phone to discuss the purchase.

Budget Salvage

Do you want to replace that 1970s vanity in your 1930s lavatory with something more historically appropriate, but can't afford the porcelain wall-mounted sink at the salvage shop? With salvage items becoming more expensive each year, there is still hope for those on a budget.

"You could build a house out of what some people throw away," says Leslie Kirkland, executive director of the Loading Dock, a nonprofit building materials warehouse in Baltimore, Maryland. In the business of servicing low-income homeowners who have restoration projects, the Loading Dock has rescued 33,000 tons of building materials from landfills.

To shop at the 21,000-square-foot emporium that sells donated surplus materials as well as salvage, you must be affiliated with a low-income housing organization, a community center, or neighborhood improvement group. However, the Loading Dock has recently started "Reuse Friends," a program that allows preservation group members to come and shop for salvage in a designated area. Here they'll find goods at a fraction of the cost at most for-profit shops. Windows go for \$10 to \$40 a pop while a Carrara marble mantelpiece in perfect condition could fetch \$300. Most of the salvage pieces are donated from Baltimore's older homes going through gut rehabs. The organization also receives donations from hotels and municipal buildings. You could find 1940s porcelain wall-mounted sinks from Washington, D.C.'s, Roosevelt Hotel or 20 pairs of French doors from a historic Reisterstown, Maryland, house. A claw-foot tub in good shape could be had for \$100. Interior doors go for about \$10 to \$25, exterior doors \$25 to \$40.

Thrifty Salvage

Today many charity thrift shops around the country sell more than fur wraps, bell-bottoms, and costume jewelry. Antiques and architectural elements are popping up on charity shop sale floors—and as a rule of thumb these thrift shops price merchandise

Opposite far left: Restoration Resources in Boston's South End carries an array of salvage from the city's Brownstones and Tudors. Left: Aside from garden ornament, Artefact Design and Salvage sells decorative building materials, such as mantels and columns. Right: The Loading Dock in Baltimore is a nonprofit organization that carries more mundane building materials for house restoration projects.



from one-third to one-fourth below the market cost.

Housing Works, a nonprofit organization supporting New York City homeless who are HIV positive, has sold such architectural salvage as eave brackets, a set of eight Victorian walnut doors, and gilded brass bath fixtures out of its four thrift shops. "We receive a wide variety of antique architectural elements—old porcelain sinks, pediments, mantels," says Matthew Aquilone, the shops' visual director. "We have a number of celebrity donors such as fashion designer Marc Jacobs, who recently donated 15 light fixtures." Some of the most interesting pieces Aquilone has spied are alabaster

At Your Service

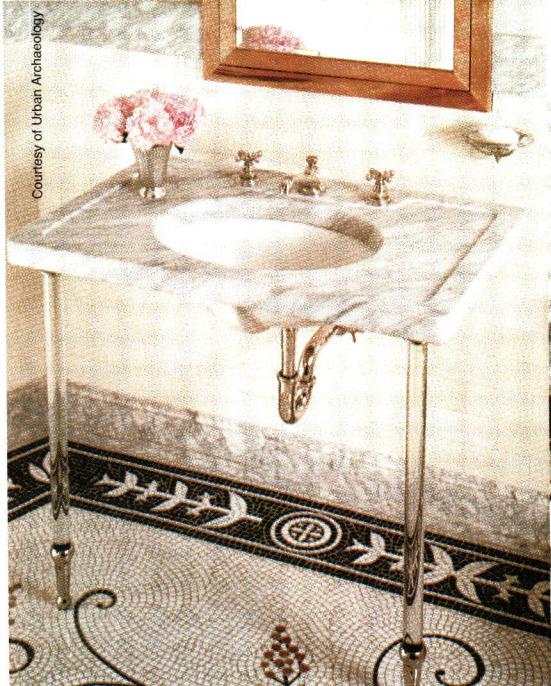
Just like trying to find the match for a lost earring, finding one Victorian cabinet pull to complete a set of eight can be virtually impossible. Liz's Antique Hardware in Los Angeles, California, feels your pain. For \$10 owner Liz Gordon will attempt to match hardware based on photographs. "We may find all the hardware you need in a single pattern but the pieces might have different manufacturers' finishes," says store manager Terri Hartman. "If you want all the pieces to be finished in the same material, take them to a plating company."

Send Vintage Plumbing / Bath Antiques in Northridge, California, your vintage bath

lighting fixtures. Uptown across from Demolition Depot, Schmuck Brothers opened last year, selling New York's largest inventory of salvaged mantels in its five-storey warehouse. You'll find nearly every material and period represented in this hip brick warehouse.

Great Pretenders

If your search for the item that will finish off your restoration project has come up short, there may still be a happy ending. "People have realized the value of what's in old houses and are keeping them rather than trashing them," says John Williams of New York City's Urban Archaeology. While



capitals and columns, antique bricks, and Dutch doors.

Although high overhead has forced many to close, a few preservation organizations still run salvage yards with more affordable merchandise. Because salvage rights usually go to the highest bidder, these shops don't have a vast inventory and may be open only one or two days a month. Call your local preservation office to see if your city has such a program. Habitat for Humanity also operates re-use shops called Re-Store. Dealing mainly in building supplies, the organization occasionally receives donations from demolition sites.



fixtures and for a small fee they'll refurbish them for you. They carry salvaged vintage bathroom items from Kohler, Standard Sanitary Company, and L.Wolff Manufacturing among others. The Brass Knob in Washington, D.C., has been in the salvage business since 1982 and has a collection of more than 400 claw-foot tubs in stock at any given time. Although the company doesn't do the work on-site, it will send tubs out for refinishing for about \$450.

Niche salvage is also big. David Caligeros now restricts the inventory of Remains—once a full-line salvage shop in New York City—to strictly salvage and reproduction

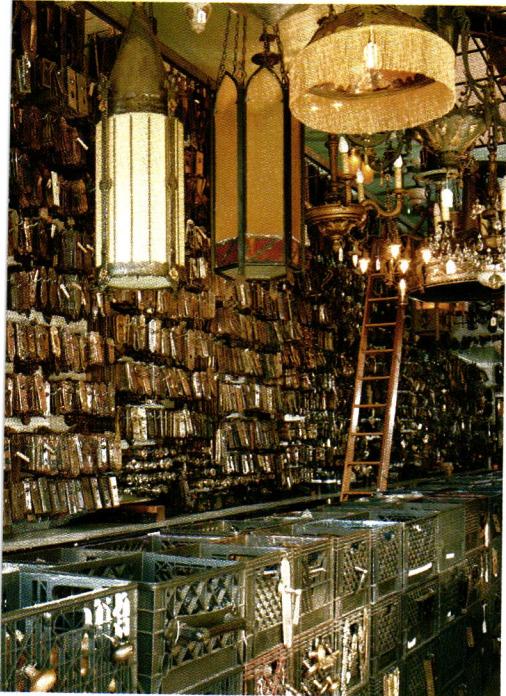
Far left:
Reproductions have become part of the salvage world. This 1920s Carrara marble washbasin is a reproduction from Urban Archaeology.

Above: The Brass Knob in Washington, D.C., sends its claw-foot tubs off-site for refinishing. Right:
Liz's Antique Hardware in Los Angeles will help customers match missing hardware for a mere \$10.

the company is still selling unique salvage items, in recent years it has delved so deeply into reproductions that new merchandise has become 90 percent of its business. The move began when the shop was down to its last Carrara marble washbasin from the Saint Regis Hotel and the owners replicated the sink.

Also imposters are the company's lines of Walter Gropius door levers and Yale Club nickel-plated towel racks. The second floor houses their tile showroom with reproductions from the Arts & Crafts period.

Mark Charry of Architectural Antiques Exchange in Philadelphia started in the salvage business in 1977 when his college began



gutting old houses on campus to use as administration offices and classrooms. "They were dumping loads of beautiful windows, doors, and mantelpieces into the trash," says Charry. He took the initiative to save these pieces and start his own business. Although his main thrust is still salvaged goods, he too has branched out, selling reproduction Victorian-style doors and Regency, Colonial, and Art Nouveau mantels. Charry also shops in Europe several times a year, retrieving architectural antiques such as 16th-century limestone mantelpieces—perfect for America's early 20th-century Tudor houses. ■

Tips on Buying Salvage

WHEN SIZE MATTERS

"Measure, measure, measure," says Bill Raymer, owner of Restoration Resources in Boston, which has one of the best selections of architectural salvage in that city—and fairly priced. "Look at the scale of what you're purchasing in relation to your house. An oversized piece can overwhelm a room. Don't forget to include the thickness of a door as well as the height and width. Windows are especially hard to fit, so much so that many salvage dealers have stopped selling them."

UP TO CODE

"Many old toilets don't meet code today," says Raymer. "You need a 1.6 gallon flush; also find out about overflow drains in the bathtub plumbing you're buying."

"A mantel's openings may not meet today's size code. Check the clearance from the firebox opening to the wood surround," says Raymer.

UP TO SNUFF

Vitreous china is of a higher quality than porcelain enameled sinks and tubs and is priced accordingly. When it comes to buying marble, Raymer suggests staying away from pieces that have been painted. Marble is porous and the stains are hard to get out. "Look at the quality of the casting when purchasing cast-iron garden urns. Older pieces have much better quality," says David Allen of Artefact Design and Salvage. "Details are clearer. If a piece is welded it was made after 1920."

HONESTY—THE BEST POLICY

"Know where a piece came from," says architect John Milner, AIA, of John Milner Architects. "Sadly, there's a lot of stolen property out there."

DO YOUR HOUSE HOMEWORK

Establish the period and style of your house before striking out. Allen suggests asking salvage dealers if they have old building material catalogs to help you determine what style might be appropriate.

If your house dates to the 1700s chances are you won't stumble across authentic iron thumb latches or strap hinges for your door restoration—you'll have to rely on good reproductions. If your house is post-1865 you're in luck. "Victorian hardware was the height of the American decorative hardware industry—filigree work was very common," says Terri Hartman of Liz's Antique Hardware in Los Angeles. "While high quality cast brass is becoming scarce, pressed-iron and brass is still available in abundance."

SALVAGE PUT TO GOOD USE

Milner doesn't introduce salvaged pieces into his restoration projects. "I don't like to confuse the project by bringing in materials from other sources," he says. Instead he will have the missing or damaged pieces replicated. Historic reconstruction is another matter. "I bought part of a room 15 years ago and didn't have a place for it," he says. "I finally designed a room around it." Milner uses the salvage materials as they would have been used in the past, incorporating entire ceiling beam systems for instance, not just as ornament but to serve as structural support.

Suppliers

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Sticks &



JON CRISPIN

Stones

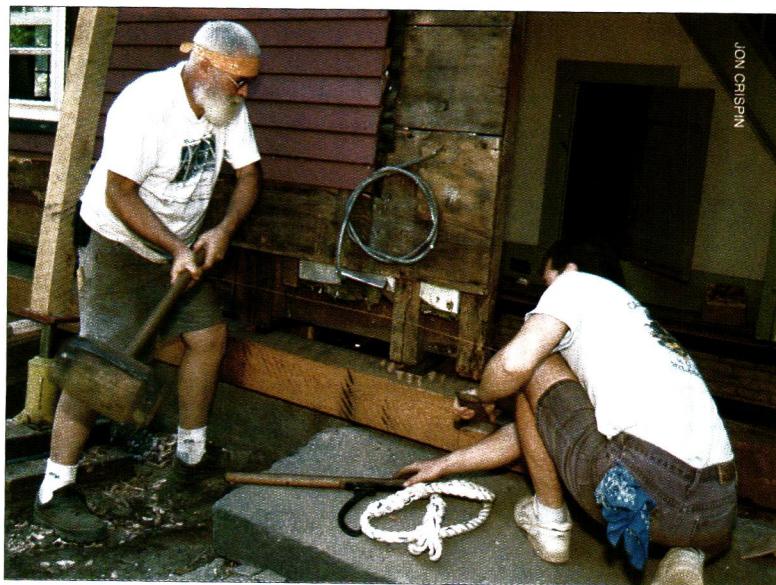
**Understanding
structural
problems in
wood-framed
houses.**

BY STEVE JORDAN **T**here aren't many phrases that frighten a homeowner more than "structural problem." It can raise many puzzling questions. Is a structural problem serious or expensive to repair? Will I be able to sell my house? Is my investment at risk? Was I deceived by the seller or real estate agent? Is it venial or mortal? Whoa, don't jump to conclusions.

Loosely defined, the structural system of a house is the skeleton—usually wood framing and masonry—that holds the whole thing up. A structural problem is a defect or injury that weakens this system's strength or compromises its integrity. Structural problems can be related to inadequate or inappropriate construction, deferred maintenance, overloading an area, or site conditions. The good news is that all structural problems are not alike. Some might require expensive repairs, but most do not. Old-house structural problems should be evaluated case-by-case by a qualified professional, as many are specific to their buildings. Nonetheless, here's a quick review of some of the problems most commonly found in wood-framed houses and a few of the typical remedies.

Roof Ridge Deflection

When I arrive for a site visit, the first thing I look at is the roof ridge, the very apex of a pitched roof. Is it horizontal and straight, or is it sagging like an old horse's back? A sagging roof ridge isn't the end of the world, but it is worth investigating to understand its causes—for peace of mind, to prevent the problem from worsening, and for learning more about your house. In my adopted home of western New York, it's common to find early 19th-century houses that were built with massive timbers mortised and tenoned together, yet have roofs framed with thin tree



Old-house owners often erroneously assume that structural problems are the result of age, or that they lead inevitably to extensive, expensive repairs. Recent changes to the building are just as likely a culprit, and the problem may require only a minor remedy or no remedy at all.

Above: The walls and floors of many old houses rest on heavy timber sills set atop the foundation. Sills damaged by insects, rot, or poor carpentry often lead to structural problems, but they can be repaired by contractors who specialize in this work.



limbs no bigger than my forearm. Adding insult to injury, these rafters are often spaced on 36" centers—more than double the distance of modern rafter spacing. No wonder the ridge sags, or deflects, especially with two or more layers of asphalt shingles (at no less than 120 pounds per 100 square feet per layer) installed over the original wood shingles. Looking at the bright side, if not for the mortise-and-tenon joinery at the junction of the opposing rafters (the ridge), these roofs might have collapsed long ago.

In houses with more substantial roof framing (such as dimensional lumber) and standardized building techniques, sagging roof ridges are often related to alterations during modernizing or remodeling campaigns. Adding or moving stairwells, reconfiguring rooms, enclosing attics, and retrofitting vaulted ceilings can all create or contribute to the problem.

Consider the notorious vaulted ceiling. It seems like a great idea—remove the existing ceiling, then expand the headroom or, perhaps, add a sleeping loft. To do this, though, you must first remove some of those

pesky ceiling joists, beams, or girts to clear the way to the great wild yonder. Herein lies the problem.

To help understand the change in forces on your house created by removing or improperly altering ceiling joists, clasp your hands over your head and pull down. Pretend your arms are your house's roof. Now kick your elbows out away from your body as if you are trying to fly. This is what your roof is compelled to do without those ceiling joists, those beams, those girts you removed. The walls spread at the top and the roof sags in the middle between the end gables, maybe an inch, maybe six.

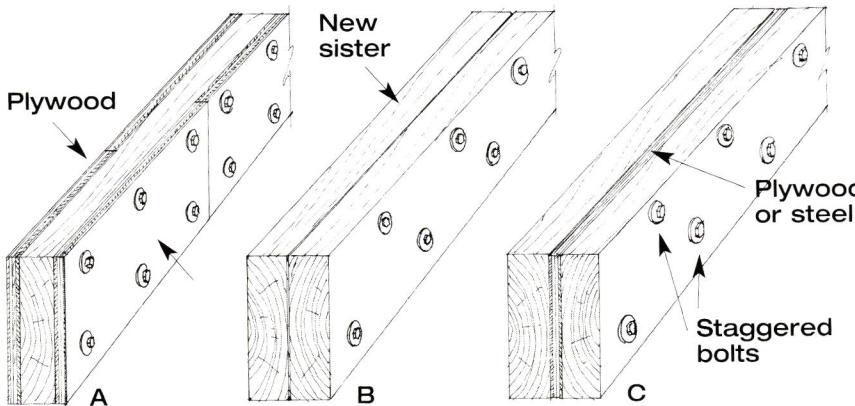
The lesson is that roof rafters are rarely overbuilt or redundant in design. They cannot be cut for HVAC installations. Major alterations to roofs must be reviewed by an architect or engineer. No ifs, ands, or buts. Excessive roof layers are a burden that only exacerbate any inherent problem.

Remedies

The first logical step in stabilizing roof ridge deflection is to reduce the dead load (the weight of the building materials) on

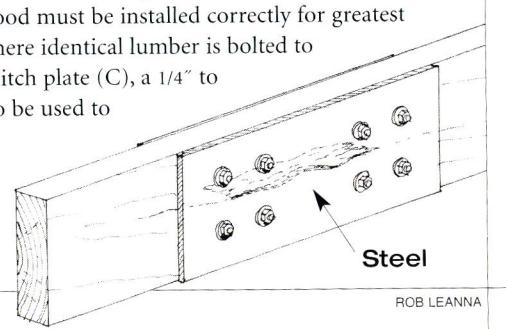
Hiring a Structural Engineer

When you face a structural problem that looks serious, your best advice might come from a structural engineer. These professionals are trained to understand load constraints, the limits of deflected structural elements, building codes, and most of the structural problems you'll encounter in your house. Since most old houses were built before modern codes, it's best to seek an engineer familiar with historic buildings who understands the various materials and techniques used to construct them. It's seldom necessary to bring an old house up to code and usually unnecessary to remove and replace original materials. The costs of an engineer's services vary with the extent of information you require, but they are usually based on an hourly fee. Engineers might meet with you or your contractor and simply explain the problem, then provide a quick sketch and list of materials needed to make the repair. In other cases they will provide working drawings and specifications and site supervision. The extent of the engineer's involvement is usually up to you, the client. If, however, your locality requires a permit for the scope of work, you must comply with the law.



Beam Repair Basics

It's often possible to strengthen or repair existing framing members, such as floor joists or roof rafters, by adding reinforcing material. Sandwiching the member between plywood (A) is sometimes worthwhile, but the plywood must be installed correctly for greatest strength. A better option is sistering (B), where identical lumber is bolted to the member. Better still is sistering with a flitch plate (C), a 1/4" to 1/2" piece of steel. Two flitch plates may also be used to repair localized damage (D).



Roof Ridge Deflection

Viewed from the broad side of a house, a deflected roof ridge shows up as a slump in the center, like the proverbial swayback horse. It can be the result of a basically benign condition like underengineered framing or symptomatic of missing structural ties across the house.

your roof by removing excess layers of shingles. Your roof ridge will not spring back into its original position, but reducing the load should stop the deflection that has occurred slowly. If a rafter is split or cut, jack it back into conformity with the other rafters and sister a new rafter to the old one with bolts (see previous page). If the deflection is the result of a cut beam and the walls have spread, it might be possible to pull some of the sag out using a "come-along" cable winch fastened between roof plates or walls. This process must be carried out slowly by a contractor skilled in this work. Once the ridge is back in place (or close to straight), install tie rods, beams, or collar ties to stabilize the problem. The placement of stabilizing elements is important. They should be installed according to the recommendations of an architect, a structural engineer, or an experienced contractor.

Roof Plane Deflection

Roof plane deflection is the sagging that occurs across the field of the roof—that is, between the roof ridge and the eave. Imagine, for example, stretching a string

tightly from the ridge to the eave of your house. At the center of the line, you might find that the roof field dips below the string. This is a common condition, usually caused by undersized or overspanned rafters (or both) and exacerbated by the weight of excessive roof shingle layers. Retrofitting dormers or skylights into an existing roof, or cutting through roof rafters for any reason, can also lead to a deflected roof plane.

Remedies

Minor dips in the field of a roof are usually of little concern. However, you should investigate deep dips of, say, 3" or more to determine if the problem is worsening. Generally, jacking or pushing the deflection out of an existing rafter or roof is impossible. If remedial repairs are necessary, the roof can be stabilized by sistering new rafters or steel to the old joists or, if the structure permits, adding vertical supports to create a crude truss.

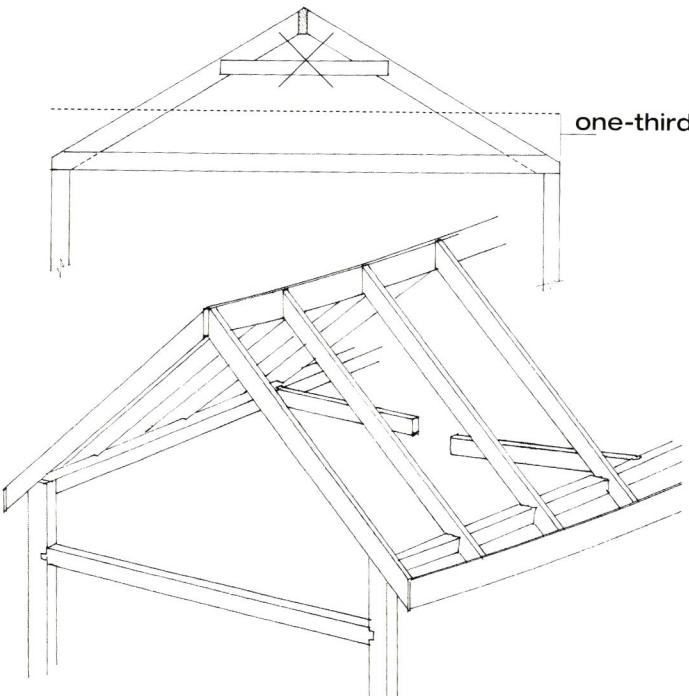
If you want a perfect new roof plane, you can do it without removing the old rafters. During a reshingling (tear-off), remove old sheathing or notch it out and in-

stall new rafters alongside the old from the ridge to plate, then add new sheathing.

Bowed Walls

A bowed wall leans out from the foundation. This problem is often not apparent when you look directly at a wall, but it becomes obvious when you sight down the wall or view it at a raking angle. When a wall bows near the eave, the cause can usually be traced to timber beams or joists that have been removed at the upper ceiling level, so that they no longer tie the two sides of the house together and support the roof. This situation, as previously discussed, is often the result of a vaulted ceiling retrofit or room reconfiguration.

When a wall bulges near its midpoint, the problem is often associated with earlier cutting or removal of joists, beams, or girts that span the center of the house. Installing a new stairwell, for example, or changing the configuration of a room can lead to this condition. Large cracks or gaps at the junction of interior floors and walls are good evidence of this problem as are large shoe molds sometimes used to hide these gaps.

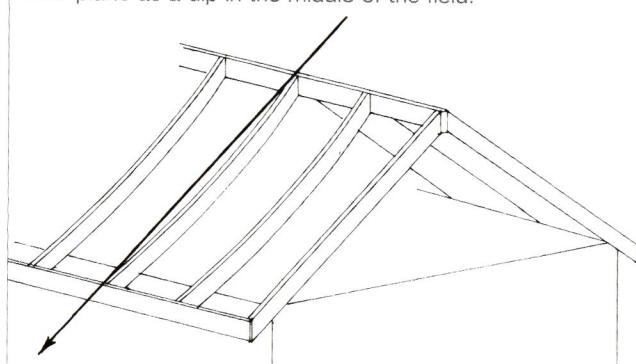


Top: Collar ties installed so they span rafters near the ridge (in order to create headroom in the attic) are usually ineffective. One-third of the way up the roof is the effective limit for ties. **Above:** Cut or missing transverse beams and girts can cause deflecting ridges and bowed walls.



Roof Plane Deflection

Above: Like bowed walls, deflected roof planes are best detected by sighting across the roof at a raking angle. **Below:** Stretching a string from ridge to eave would show a deflected roof plane as a dip in the middle of the field.



When a wall bulges near the bottom, a deteriorated foundation or sill is usually at fault. Foundations that tip in slightly can cause an illusion of bowing, but advanced deterioration will lead to actual bowing.

Remedies

Any repairs necessary to foundation or sills should be done first. Walls bowed from cut or missing joists or beams can often be stabilized by adding tie rods that span the building, or by securing the wall with a tie into a sound structural member. This remedy sometimes requires that you completely or partially remove ceilings to insert the ties through the framing.

Sagging Walls

A sagging wall is one that deflects down from the horizontal lines of the house. Sagging walls are usually the result of deteriorated foundations, rotten sills, or openings that are improperly inserted into a wall.

Remedies

Before attempting to level a sagging wall, always identify the source of the prob-

lem. If the foundation is deteriorated, determine why. For example, was the stone dry-laid? Is the mortar bad? Is the grade directing water toward the house, or is the deterioration created by poorly installed gutters or a lack thereof? Take care of any contributing problems before repairing the foundation. If necessary, carefully remove exterior claddings adjacent to and above the deflection prior to jacking the wall back



STEVE JORDAN

Sagging Walls

Clapboards and windows that droop like a clothesline are one of the more obvious manifestations of sagging walls. Sill or foundation problems are often the cause.

to level. Once the wall is level or stabilized, repair or rebuild the foundation. If the settling is extreme, jacking will not work. You need to first stabilize the wall, then rebuild the foundation, afterwards rebuilding the wall as necessary.

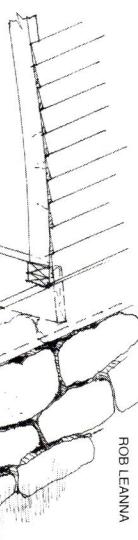
Rotten sills can be very difficult for a nonprofessional to replace. As with foundations, first repair all contributing factors. There are various jacking methods that will temporarily relieve the sills and foundation from the weight of the building. Which is best depends on where the problem lies along the wall and the accessibility of the working area. This is dangerous work, though, whether done from the basement, the crawl space, or from the outside, and should be undertaken by a professional.

Sagging Interior Floors

One of the most common complaints of old-house owners is sagging floors. In my own house, every floor pitches toward the center stairwell. Although generally only an annoyance, sagging floors can be an indication of worsening problems. Typically, floors settle near the center of the house

Bowed Walls

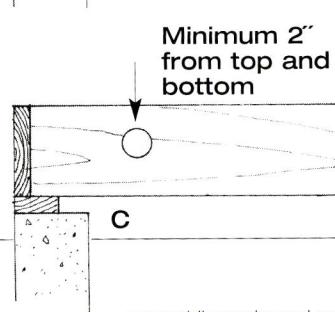
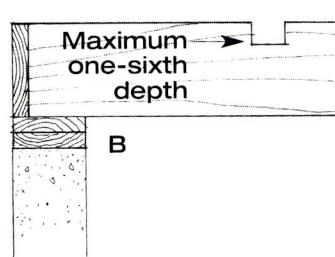
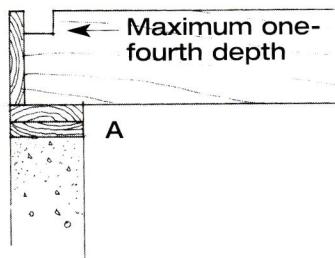
If floor joists rot, are cut, or pull out of their connections to the sill, the wall can bow out at the foundation level—or sometimes even at the second-storey level in balloon-framed and timber-framed houses.



ROB LEANA

Notching Do's and Don'ts

Improper holes and notches from alterations and running service lines are a major source of weakened joists. Generally there should never be any cuts or penetrations in the middle third of any joist, or anywhere along the bottom of the joist. Notches at the end of a joist (A) should not exceed one-fourth of the joist depth. Center notches (B) should not exceed one-sixth of the joist depth. Holes (C) should be a minimum of 2" in from the top or bottom of the joist, and no larger than one-third the depth of the joist.



because the perimeter walls are constructed over a sound, deep foundation and settle very little. Major support beams within this perimeter, though, are often supported by makeshift posts.

If your house is built over a basement, first inspect all of the basement support beams and posts where they meet the floor. Be suspicious of wood posts set on dirt floors or wood posts with concrete poured around the post bases. As the posts slowly rot and melt into the floor, the house settles accordingly, bottom to top. As a test, firmly push a metal probe or screwdriver into the post at the floor line. If this area is mushy, punky, or rotten, you may have found your problem. Look also for floor joists that have been cut improperly to install pipes, wiring, or HVAC ducts. If you've had a chronically damp basement or crawl-space, look for indications of insect damage to structural members.

Remedies

First repair any deteriorated or compromised structural members and solve any moisture problems around and under the

house. Shore up joists or beams that were cut, drilled, or notched for pipes, wires, or ducts. Replace posts by installing a concrete footing in the floor. Place wood posts on metal post supports to create a waterproof barrier between the post and the footing.

One of the good things about floor deflection is that it is repairable. The bad news is that it often takes a long time. Jacking must proceed slowly; it took a long time for your floor to sink, so you can't push it back up quickly without causing cracks and stress in the building. Ideally, someone with experience will assess the problem and set up the posts and any necessary beams. You can then screw the jacks up a turn or two each month. Expect some cracked plaster along the way.

Appropriately repairing structural de-

Resources

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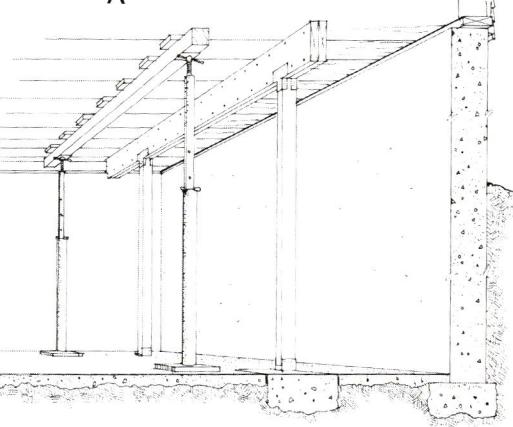
INTERNATIONAL ASSOCIATION OF STRUCTURAL MOVERS

Association of contractors engaged in moving houses and other structures.

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Elbridge, NY 13060
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ficiencies requires special acquired skills and a sensitivity for older homes. This is not the job for the typical home remodeler or new-house builder. Ask around about projects similar to your own. Architects and engineers might also provide names of contractors. If your house is of landmark quality or special in any way, make sure your contractor knows that you want to preserve as much of the original structure as possible, perhaps at the expense of a perfect job. If perfectly level floors and pristine walls were important to us, we wouldn't live in old houses, would we? ■

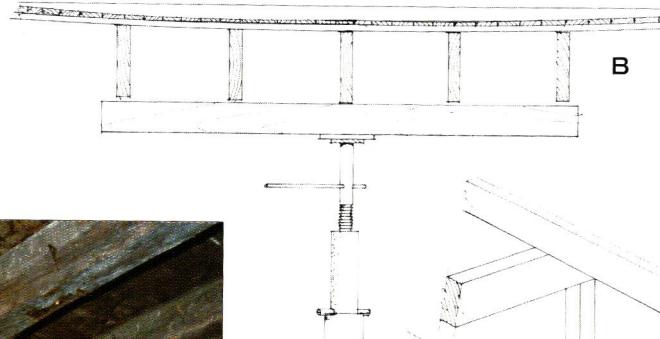
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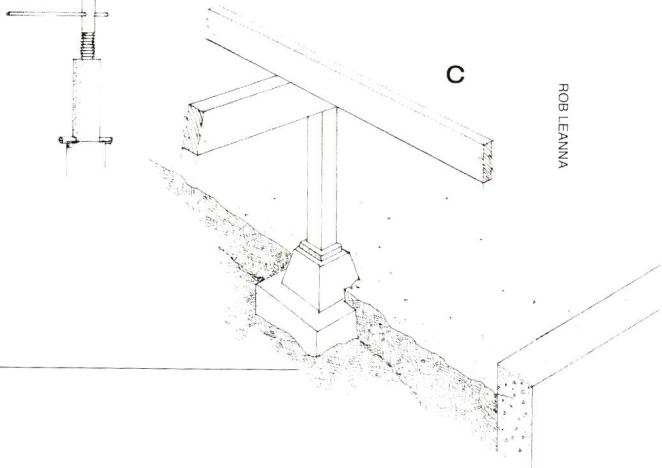
Sagging Interior Floors

The solution to sagging floors, or the damaged sills and joist ends that contribute to them, often involves jacking. A common scenario (A) is to install temporary jack posts and support beams (left in drawing) then permanent posts and beams over new footings (photo). A taut string stretched across the floor (B) will show the amount of deflection and improvement. Posts set on dirt floors (C) should be upgraded to concrete pads with footings.

B



C



ROB LEANNA

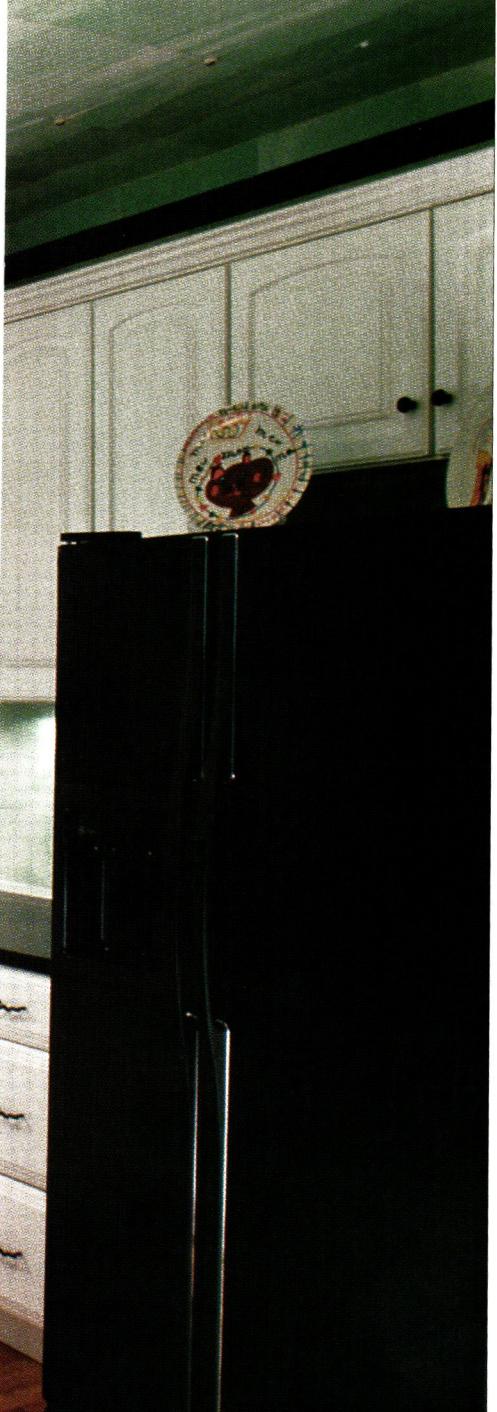


BRIAN MCNEIL



RANDY JUSTER

The author helped owners of this St. Louis kitchen with a total remodel. Structural glass kitchens of pale green were thought to be soothing to the eyes. Pittsburgh Plate Glass assured consumers that its jade Carrara (opposite) would fill "informal guests" with "sheer admiration and envy."



The structural glass kitchens of the early 20th century were both beautiful and easy to clean. Here's how to bring them back to their original glory.

Glass With Class

BY TIMOTHY DUNN

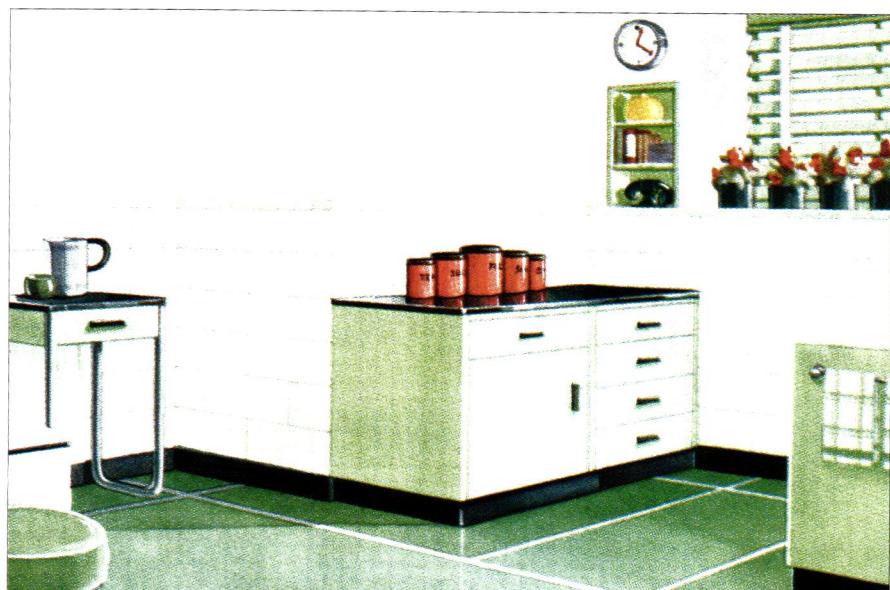
If the kitchen of your old house is finished in structural glass, you may not always

count yourself lucky. Sipping a big cup of coffee at your kitchen table on Saturday morning, perhaps you look around and conclude that your walls definitely need a good cleaning and some cracked tiles could use repairing. Maybe you think it's such an unworkable, impossible nightmare that you don't know how to begin.

Be of good cheer; you're not alone. You're one of a long line of Vitrolite or Carrara kitchen owners (the material's best known brand names) facing insensitive contractors who want to "rip the stuff out and start from scratch." Hold your ground. If the charm of the glass wasn't the reason you bought your house, you've probably come to love the stuff because it's so easy to clean and so graceful with its smooth, wavy reflective quality.

Vitrolite and Carrara kitchens respond well to the ministrations of today's respectful homeowners and craftspeople who have the patience and information to bring the installation back to its original grandeur. Here are techniques I use to restore structural glass kitchens.

Improving the appearance and surface condition of the glass is the least complicated (and therefore the least expensive) course of action a homeowner can choose. If you want to upgrade the look of your kitchen without making any radical changes, evaluate and address these areas.



GORDON BOCK ARCHIVE

People Who Live in Glass Kitchens

In the early 20th century, many wonderful kitchens across American were designed with what was then one of the most modern of materials: structural glass. Technically, the term refers to a variety of architectural glass products, including glass block. It's most often used, however, to describe opaque, colored glass panels. Even more commonly, people call structural glass by one of its two most popular proprietary names: Vitrolite (made by Libbey-Owens-Ford) or Carrara (made by Pittsburgh Plate Glass).

Introduced in the 1910s, structural glass was prized for its smooth surface, durability, and water and dirt resistance. Initially, it was marketed as a less porous, more easily cleaned alternative to marble for walls, ceilings, and work surfaces. It was also more hygienic than ceramic tile, because it was available in large sheets that decreased the number of hard-to-clean joint lines. Those few that were necessary were extremely thin and almost invisible, usually filled with grout tinted to match the glass.

Structural glass perfectly suited the new sanitary ethic of the 1910s and '20s, when domestic scientists and social reformers proclaimed that the ultimate kitchen was a gleaming, light-colored "laboratory." Its original colors—marblelike white, gray, black, beige, and eventually green—were perfectly attuned to the new labor-saving technologies and ultraclean aesthetic.

Then in the late 1920s and early 1930s, spurred by Art Deco and other contemporary interior-design movements, kitchens evolved into cheerfully colored rooms for living, not just working. This change paralleled the introduction of a wider variety of structural glass colors and textures. No longer

just a substitute for marble, structural glass became an expressive finish that could be etched, inlayed, and patterned.

During this period of peak popularity, it was probably most well-known for Art Deco and Art Moderne storefronts, where designers relied on its clean, sleek surfaces and vibrant colors to harmonize with new aluminum framing.

In houses, structural glass served as a colorful, lustrous, and hygienic substitute for stone or tile in wainscots, walls, ceilings, shower stalls, countertops, and tabletops. Its residential design cachet comes across best in the era's most modern of modern houses, George Fred Keck's "House of Tomorrow" at Chicago's Century of Progress Exposition of 1933. Large butter-yellow structural glass panels in the bathroom reflected the house's aura of technological advancement, as they clearly bore no resemblance to marble or stone.

In commercial and institutional use, standard glass panels were available in thicknesses from 1/4" to 1 1/4", and sizes up to 10 square feet for exteriors and 15 square feet on interiors. In non-residential bathrooms, laminated-glass panels could be used to form bathroom stall areas up to 25 square feet.

Residential kitchens and baths used much smaller structural glass tiles of 6"x12", 8"x12", and 8"x16" installed in a running-bond

pattern. Decorative accent pieces that had been sandblasted and/or painted by the manufacturer or distributor were often installed as trim at the top of wainscoting or at the juncture of wall and ceiling. Greek-key or garland-and-shield patterns on 2"- or 6"-wide strips were common in kitchens.

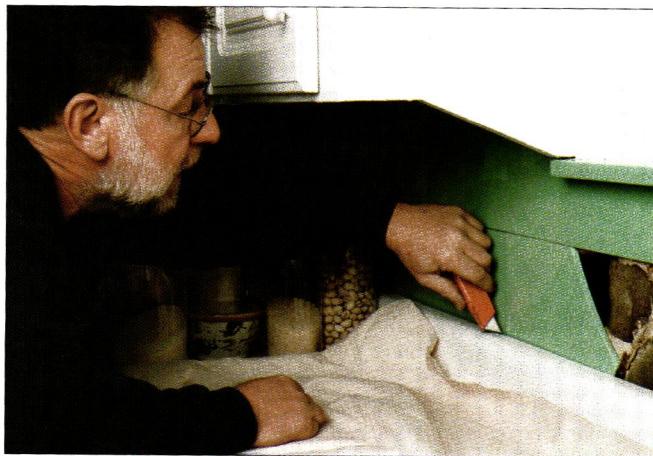
Sadly, structural glass has not been produced in the United States for almost 40 years. The introduction of easier-to-produce float glass in the 1950s spelled the end for structural glass along with other labor-intensive plate-glass technologies. Consequently, it's important to conserve those pieces we still have. A truly modern material, structural glass graced some of the most beautiful and practical kitchens of the first half of the last century.

— Carol E. Dyson works for the Illinois Historic Preservation Agency and teaches at the School of the Art Institute of Chicago.

The Art Moderne movement of the early 1920s and early '30s inspired more daring use of color throughout the house. Structural glass tiles were patterned, inlaid, and etched.



RANDY JUSTER



If just a few of your structural glass tiles are broken, you may be able to replace them with undamaged tiles from elsewhere in the kitchen. Here the author scores grout (above) in order to remove a broken tile. Before reinstallation, he cleans adhesive remaining on the wall (above right), then repairs and primes the plaster (right).

Clean the Glass If you're like many structural-glass kitchen owners you may never have cleaned your installation. It's a daunting task, but you'll be amazed at the gleam and twinkle that results. Do a test in a single, inconspicuous section. Wipe it down with window cleaner or a vinegar-and-water solution. If you like what you see, continue and move on to the joints.

Clean the Joints In an old kitchen, a lot of cooking grease accumulates on tile joints. The "grout" is actually glazing compound that is often tinted to match the color of the glass. Try removing the grease by wiping the joints with a rag soaked in paint thinner; it may take several passes. If the joints don't improve, use the paint thinner to soften the glazing compound. Then score the glazing compound with a utility knife, following the edge of the glass chamfer. Remove as much residue as you can, but don't get too aggressive because you will chip the edges. Scoring will create a clean space in these skinny joints (there is generally no spacer) where you can then wipe in new

latex caulk the color of your choice. Make sure you have softened the glazing compound before you score; otherwise the compound will scallop (chip or flake) the edge of the glass as you remove it.

Replace Broken Tiles If you have a source of new glass, such as tiles salvaged from elsewhere in the kitchen, it is possible to replace unsightly damaged tiles by working carefully with hand tools (see photos above). Cracked tiles can usually be removed by softening and cutting the joints, then removing the tile with a suction cup or breaking it out in pieces. Wear gloves and eye protection and remember: This is glass. When you remove the pieces, secure the adjoining undamaged tiles by squeezing adhesive caulk behind their edges.

Renovation and Remodeling

Kitchens are one of the trickiest places to balance historic features with modern convenience. If you are contemplating a kitchen upgrade, ask yourself whether you can add a satisfactory number of fixtures

and cabinets without disturbing the glass tile installation—that is, removing tiles. For example, consider buying moveable appliances (most obviously dishwashers) or cabinets (such as an antique chiffonier). If you are working with an outside designer (many kitchen cabinet suppliers employ one) be prepared to insist that you want to keep your Vitrolite or Carrara. Convince them that the material is adaptable. In St. Louis we've worked beautifully around many types of kitchen designs. The owners got a kitchen with all the modern amenities while keeping the original look.

Watch the Dimensions The first point to remember about installing around structural glass is that the standard dimensions—typically $3/4"$ from the glass face to the existing substrate—differ from other building materials. This will vary, though, because the glass tiles were often used to correct uneven or out-of-plumb walls. In fact, this was one of the product's main selling points, along with being easy to clean and never needing a paint job.



Vitrolite is scored for cutting (left), similar to ceramic tile or window glass. Dunn then applies mastic with an electrically heated scoop applicator (right) before installing the tile on the primed wall (below right).



Plan for Removing Tiles Put up a cardboard template of your new cabinets along the space where they will be installed, and note the areas where you must fasten them to the wall. You'll need to remove the glass tiles in these sections so you can replace them with pieces of plywood that are just a bit thinner than the distance from the face of the glass to the substrate. Leave a 2" space all around the perimeter of the plywood so that when you reinstall glass tiles you can slip them behind the cabinets, making them look like they are original.

You may also have to remove tiles to rework plumbing, venting, and supply lines, or to install new electrical outlets. Kitchens from the 1930s and '40s—the heyday of structural glass—usually don't have enough receptacles for today's appliances. Record the placement of the tiles on the walls by marking each tile with a code (letters, numbers) and transferring them to a drawing of the installation on a big piece of paper. You might also want to take a photograph before you start disassembling. When you're

ready to replace the tiles you'll be able to see which pieces go on which wall.

Seek Salvage As you proceed, note where you can possibly salvage tiles—behind new cabinets is an obvious place. During reinstallation, you'll need all the extra pieces you can afford to leave off now. You may think you have plenty, but some will get broken in the salvage process; others will get broken during cleaning. While the pieces are off, clean the old glue from their backs and any old adhesive from the walls.

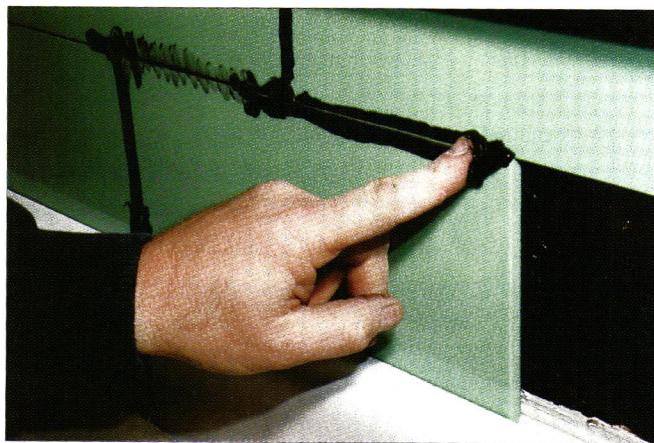
Another issue is culling tiles that have "pinked up." This discoloration appears where windows have allowed ultraviolet light to strike glass on the opposite wall. Keep any such tiles separate. It may be possible to retile that area with undamaged glass, saving the pinked-up tiles for low places where they are less visible and not exposed to additional sunlight.

Consider the Counter There are two different methods for butting countertops to glass-tile walls (where the glass is serving as a backsplash). One is to first install

the countertop—whether laminate, granite, marble, or another material—on the cabinet box, then bring the glass tiles down to the top of the counter. The other is to reinstall the tiles behind the base cabinetry, then install the counter up to the tile. Either way, remove only those tiles that are necessary to install the new cabinets and counters. Note that you can bore holes in Vitrolite or Carrara by using carbide-tipped drill bits, working at slow speeds, and keeping the area of the hole wet.

Keep in mind that when restoring a structural glass kitchen you are working on a puzzle, taking it apart, cleaning and improving the pieces, then putting the puzzle back together. That's what makes the process challenging and even fun. At the same time you are preserving one of the features that makes your house unique and appealing—a conversation piece that is an increasingly rare bit of history. 

Vitrolite Specialist Timothy Dunn is also a small town city councilman.



You can wipe grout into the narrow space between structural glass tiles using a finger (left). Unless you whack the glass with a heavy pan, the newly repaired wall should last for many years (below).



Suppliers

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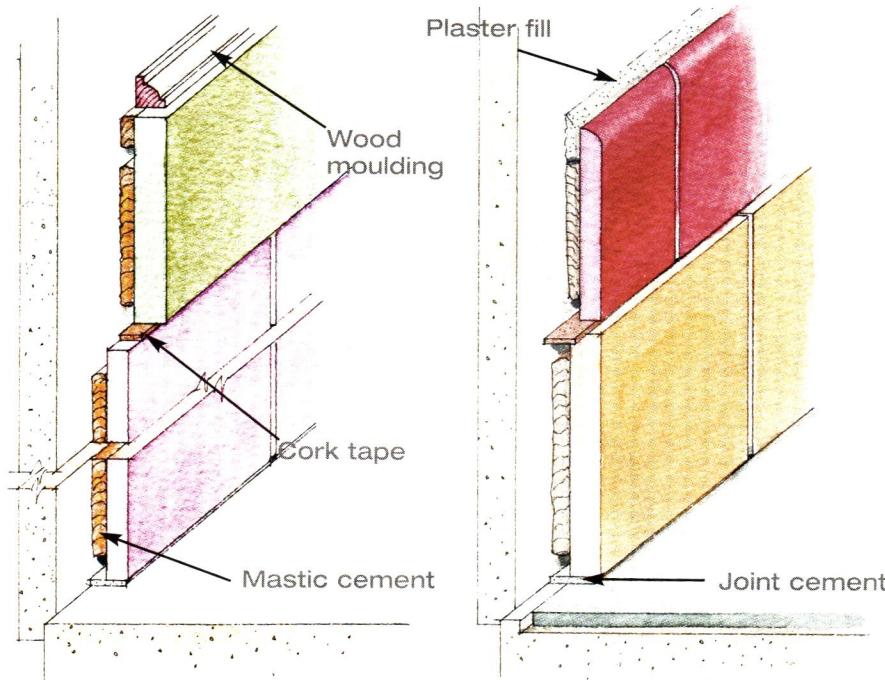
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ROB LEANNA



Although Dunn installs Vitrolite without using a spacer, construction books of the period sometimes recommended using cork tape in horizontal joints. The top edge of the glass tiles on the left, which run to the unfinished floor, are trimmed with wooden moulding. On the right, glass tiles abut a ceramic tile floor. The top tile has a bull-nose edge and plaster fill tops the mastic cement—a common 1930s remodeling method.

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card.

BY GORDON BOCK Cabinets brimming with time-saving storage spaces are one of the innovations of the late 19th century's early modern kitchen, and drawers are perhaps the most efficient and most utilized of these spaces. Until the 1970s though, most kitchen cabinets were built with drawers that moved

on wood runners, rather than the metal tracks and bearings commonplace today. The question for many old-house owners is how to keep their vintage 1890s or 1940s cabinets and drawers, while taking advantage of contemporary friction-free convenience. One answer can be retrofitting cabinets with spe-

cialty slide hardware or using standard slide hardware in special ways.

Crafting Cabinets

The kitchen cabinets often seen in new houses today are based on a European system of modular cabinet construction that

JON CRISPIN



Traditional kitchen cabinets, such as this 1901 oak-and-shellac dresser base, are built with the same basic face-frame construction as fine furniture—a system that leads to attractive cabinetry, but lacks the easy operation of modern drawer hardware. Right: In classic face-frame cabinets, drawers slide on one or two rails (G and B) supported by the frame members (C and D).

Sliding Outside

started to filter over to this side of the Atlantic about 30 years ago. Sometimes called the 32mm system, it uses prefinished and predrilled panels to make the tops, bottoms, backs, and sides of cabinet carcasses or boxes. Doors and drawers are attached to the vertical sides and dividers with specially designed hardware so that their finished faces in effect make the front of the cabinet. In contrast, most kitchen cabinets that predate the appearance of the European system typically used what is called face-frame construction. In this method, the front of the cabinet is a carefully constructed frame not unlike a window sash that is divided into rectangles for holding doors and drawers. This frame is attached to the cabinet carcase or, in many old houses, merely supported on one side by a kitchen wall to make a built-in. This frame not only carries hinges for doors but supports for drawers as well.

In most cases the drawers in face-frame cabinets are built to slide on wood runners similar to a desk, bedroom dresser, or other type of good-quality residential furniture. Whatever the exact construction, the goal was to give adequate support to the drawer

while keeping wood-to-wood contact (and therefore friction) to a minimum. In one common system, the bottom edges of the drawer sides function as the runners, sliding along supporting boards at either side (see below). More common after 1940 for regular-use drawers was a single runner sys-

tem where the drawer is actually supported on a center rail that bears on the back edge of the drawer. This design simplified construction for the builder, and helped support the drawer when it was fully extended. In fact, a slide's ability to allow a drawer to be self-supporting when open is a major ad-

Slide Show

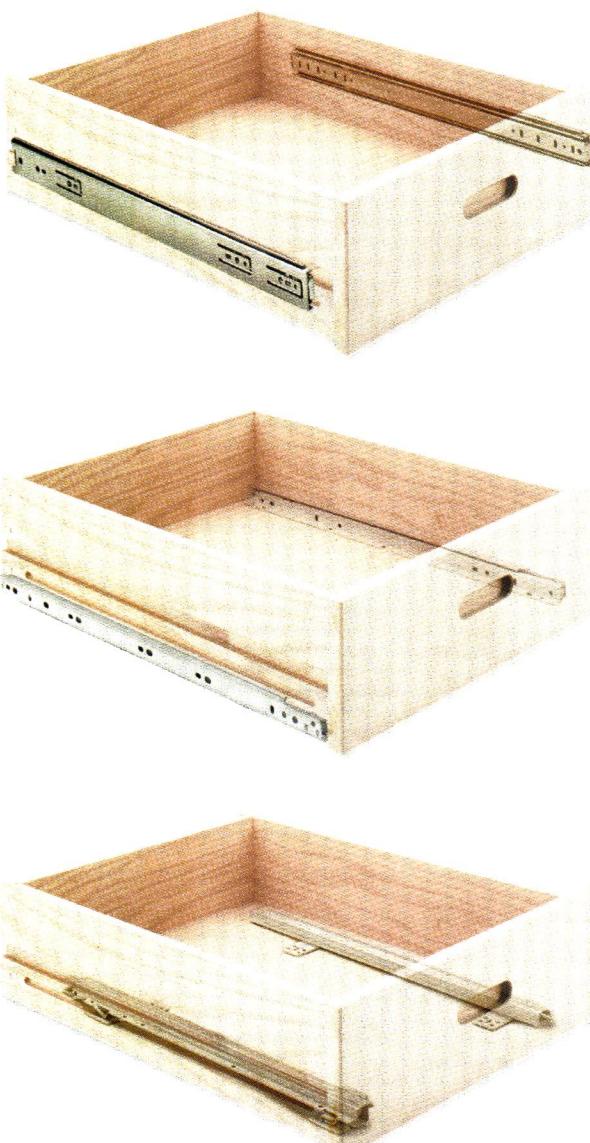
Ball-bearing slides are the most common side-mount slides.

Telescoping metal tracks that glide on races of steel bearings, they come in drawer three-quarter length and heavy-duty strengths.

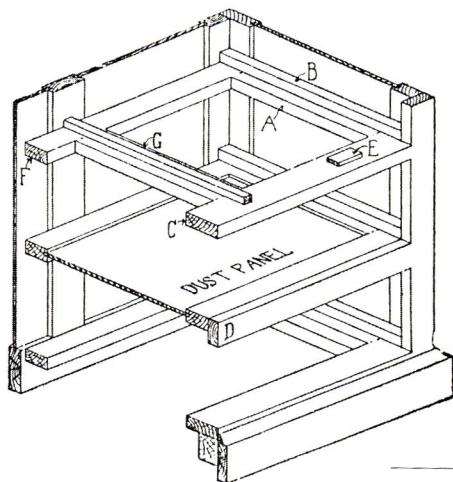
Roller-bearing slides are sometimes considered side-mount, but in kitchens they typically install under the drawer edge.

Colored epoxy coatings make them unobtrusive.

Hidden slides of various designs mount out of sight in the space below the drawer bottom and the bottom edge of the drawer sides. They may be engineered around roller bearings or ball bearings.

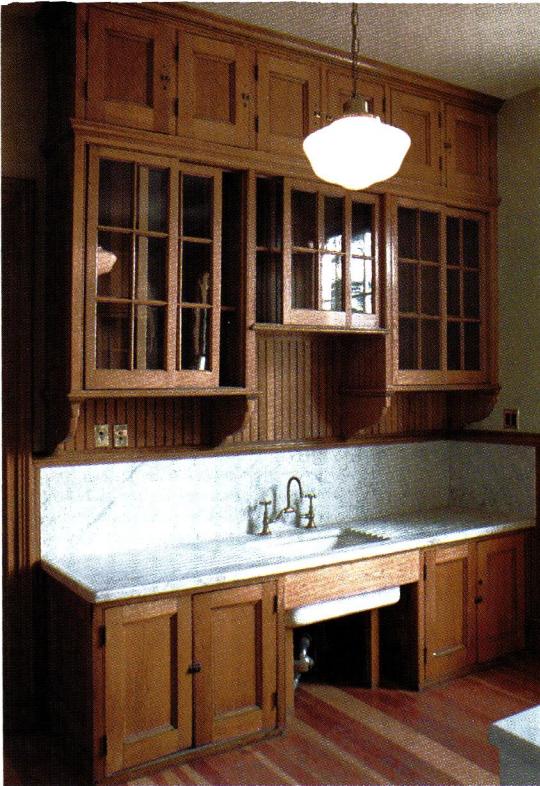


ANDY OLENICK / HIDDEN SLIDES COURTESY OF HAFFEL



the Box

Methods for retrofitting kitchen drawer hardware.



JO CRISPIN



JO CRISPIN

Drawers are not the only working features of kitchen cabinetry that benefit from friction-reducing hardware. Where upper cabinets incorporated space-saving sliding doors, as in the recently restored kitchen at Edith Wharton's home, The Mount (left), metal slides added ease of operation unavailable with wood rails. The century old system is a combination of metal tracks and rollers in the bottom of the door (right), not unlike pocket door hardware of the 1860s. Modern versions often use top-hung rollers and tracks, but with equal effectiveness.

vantage and one of the reasons slides were developed in the first place.

The Different Sides of Slides

The marvels of the mechanized world and the call for industrial efficiency even trickled down to kitchen cabinets at the dawn of the 20th century. In order to enable offices, libraries, and public buildings to withdraw drawers to their full depth, filing cabinet manufacturers devised clever arrangements of pins and sliding wood sticks—wood “hardware” that telescoped along the sides of a drawer. Taking this idea a step further, at least one innovator added steel ball bearings between the sticks in an attempt to limit friction (an idea that worked until the ball wore its way lower in its channel). Further improvements sought to solve the wood-wear problem by adding wheels (see next page) or more metal, and became the forerunners of modern drawer slides. Their descendants continue to multiply and fall into two general groups.

Side-mount Slides At the same time

these slides were the most utilitarian of designs and the most versatile in their construction. The workhorses of the slide industry, *ball-bearing slides* not only have the greatest weight capacity (they are rated from 30 to as much as 500 pounds, and are therefore the standard for institutional drawers and files), but they also have the smoothest operation. Compared to other slide types, however, they are typically the most expensive and most industrial looking. *Roller*

slides—less complicated than ball-bearing slides and also less expensive—are a pair of metal tracks that move on fixed plastic rollers. Roller slides do not have the weight or extension capabilities of ball-bearing slides.

Hidden Slides For fine furniture, entertainment centers, or other applications where exposing the machinery of side-mounted slides would be unattractive, some manufacturers have developed various types of hidden slides. While these slides are available in three-quarter to full-extension designs, generally the upper limit on their weight capacity is 75 to 100 pounds (fine for most shallow kitchen drawers). They are also among the more expensive slides.

Hidden slides must be installed on horizontal rails or on the floor of the cabinet. Some designs are self-mounting with brackets that attach to backs or sides of the cabinet carcass. *Under-mount slides* recess into the bottom of the drawer, so there needs to be enough distance—typically $1/2"$ —to allow the slide to operate. *Center-mount slides* that use only a single slide are another under-mount option. These slides—metal or wood rails and plastic guides that mount to the center of the drawer—are the least sophisticated of all in terms of both construction and operation. However, they can be the most practical option for upgrading an existing cabinet with center rails or where no other slide type will work.

It's All in the Clearance

The trick to adding contemporary slides

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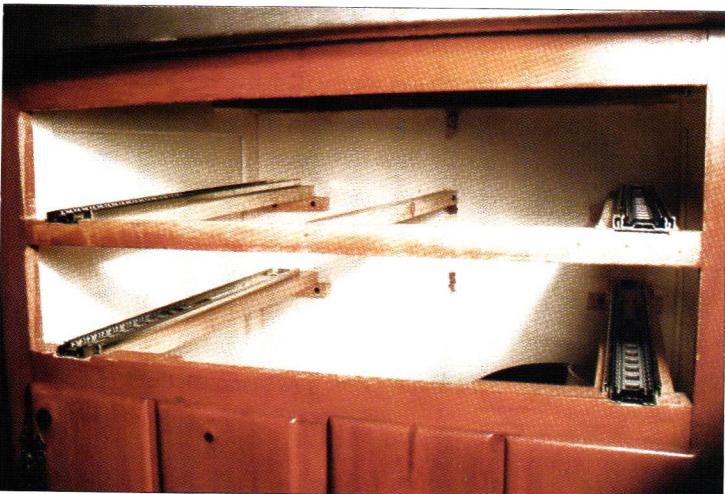
2700 Oak Industrial Park NE
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Top: With face-frame cabinet drawers, which may have only a $3/8$ " or so recess below the drawer bottom, buying clearance for slides may require cutting shallow channels in the frame that won't show when the drawer is closed. Bottom: Often the solution is to retrofit the cabinet with horizontal rails to carry the slides—in this case models that hide under the drawer with millimeters to spare.

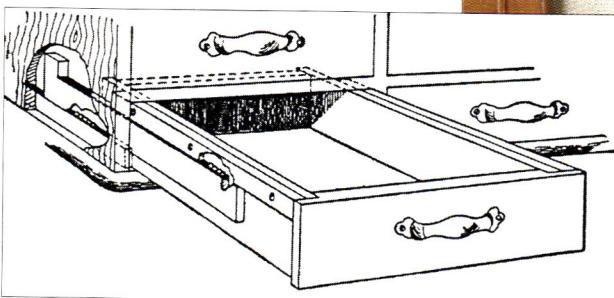


designed for Euro-style cabinets to a pre-1940s face-frame cabinet is 1) finding support and 2) getting it to fit. Like other aspects of old houses, period cabinets are rarely standardized or predictable, so making such a retrofit is a case-by-case project. You'll have to deal with the construction and dimensions of your individual cabinets and call on your skills as a creative carpenter/joiner. Nonetheless, here are some ideas that have worked for others.

Set Goals for Convenience and Appearance Begin by studying the construction of your cabinets and establishing what is possible. Are you comfortable with visible slides at the sides or bottoms of open drawers, or are you determined to keep the all-wood traditional look? Is there $1/2$ " of space at the sides or bottoms of drawers to accommodate new slides? If not, how much clearance can you live with by cutting into the face frame? Are you willing to accept drawers that will operate more easily, but not necessarily glide like new cabinets, for the lower cost and labor of retrofitting slides?

Find the Best Hardware Doing your homework is key for finding slides with the nonstandard dimensions or special configurations that will make your retrofit practical. Consider the three basic drawer slide types and consult manufacturers' catalogs or Web sites for different variations. Don't

Ingenious early slides added one-hand utility to large pantry and linen closet drawers in gaslight-era kitchens. Clever arrangements of pins and sliding wood rails (below) allowed drawers to open to their full length. Even better, the patented Turner drawer slide (right), mounted hardwood wheels on fixed axles between the sliding rails, an improvement that cut friction.



settle for what you can buy off the shelf at a hardware store. Even the best of them will only stock one or two makes or models, while manufacturers can have pages of designs. Some specialty slides are as narrow as $3/8$ "; others are built with brackets to permit mounting to cabinet backs.

Think Creatively Retrofitting drawer slides requires mating components that, in the strictest sense, were never intended to go together, so part of the process is in finding ways to connect hardware to cabinet. The most common solution is to adapt the cabinet. If there is enough clearance in your face-frame for side-mount slides, you will probably wind up adding blocks to the insides of the cabinets to support the slides.

The same is true for under-mount and hidden slides. Here the solution may involve adding horizontal rails of 1" lumber between the face frame and the back of the cabinet. Sometimes the answer lies in adapting the hardware. Ball-bearing slide-mount slides, for example, are designed to be mounted vertically.

Though a manufacturer probably wouldn't tell you so, many heavy-duty models are so over-spec'd for kitchen use that they will also stand up well when mounted horizontally as hidden slides. It's all a matter of "thinking outside of the box"—the drawer and cabinet box, that is. ■

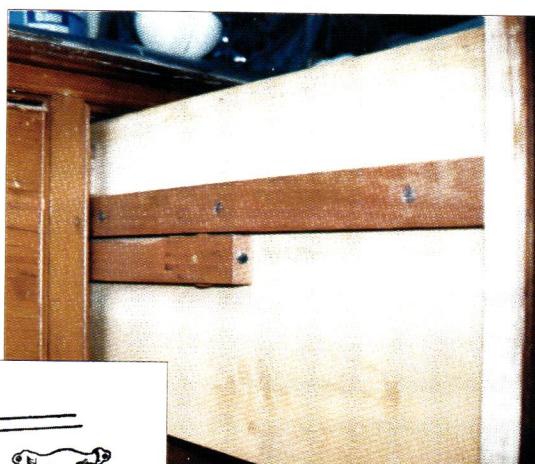


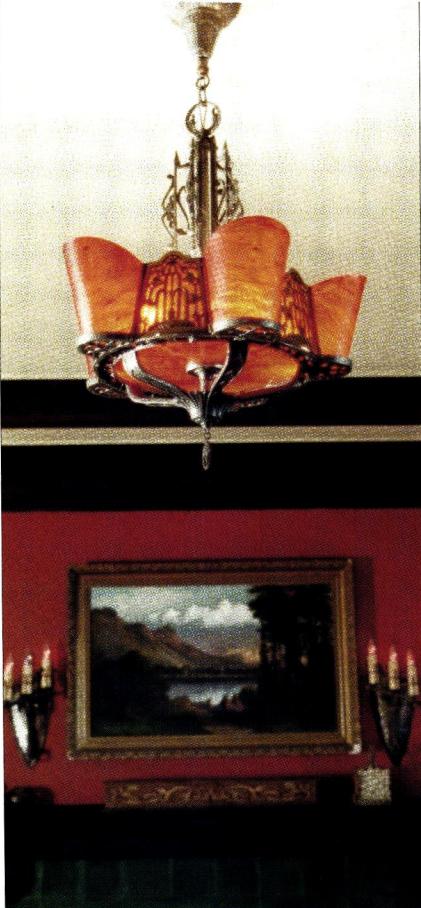
PHOTO GORDON BOCK
ILLUSTRATION GORDON BOCK ARCHIVE

BY KATHLEEN FISHER If your old house dates from the years "between the wars" (alternately known as the Depression Era), determining what kind of light fixtures graced it originally may be baffling. That's because 1925 to 1940 was a design period that echoed the musical of the day—"Anything Goes."

Hip urbanites were enamored of Art Moderne, a European design trend (eventually rechristened Art Deco) that deliberately eschewed the past and sometimes mingled with the organic forms of Art Nouveau. More conservative Americans, however, were going retro. Servicemen returning from Europe dreamed of romantic chateaus and thatched cottages. The Colonial Revival and Early American movements were in full swing, yet you could still see flashes of Victorian influence here and there, along with medieval and Mediterranean wrought-iron designs.

If your own architecture reflects any of these styles you should have no problem

COURTESY OF LUMINARIA LIGHTING



finding antique or reproduction light fixtures in concert. If it's more eclectic or bland, one supplier advises, "Buy what you love."

Technological Advances

At the turn of the 20th century, a family with electric lighting was the envy of its neighborhood. The house was probably adorned with little more than a ceiling fixture for each room, perhaps some brackets or sconces converted from gas, and a few table lamps at the end of long, heavy cords. By 1921, according to the Copper and Brass Research Association, eight million American houses were wired; five years later, the total was nearly 14 million.

By then most new fixtures had "keyless sockets," meaning that users controlled them at a wall switch rather than at the fixture itself, although you could occasionally still order a fixture with a pull chain.

No longer just utilitarian innovations, light fixtures were now marketed to address

**Don your shades for a close look
at early 20th-century lighting.**

We Sing the Eclectic

Bakelite, the first synthetic resin, found its way by the late 1920s into furniture and radios. At left it's seen mimicking then-popular crackled amber glass in an antique chandelier's shades. The Protective Electrical Supply Company of Fort Wayne, Indiana, marketed a forged iron and old brass set (below) in 1930 "in accord with the best in Early American tradition." Rejuvenation revived the chandelier for its new "Romance Revival" series.

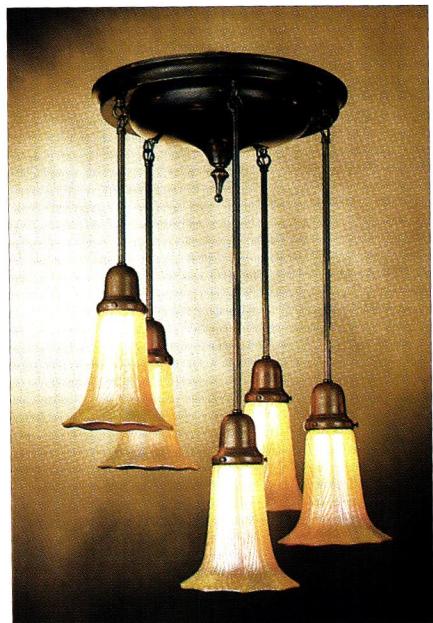
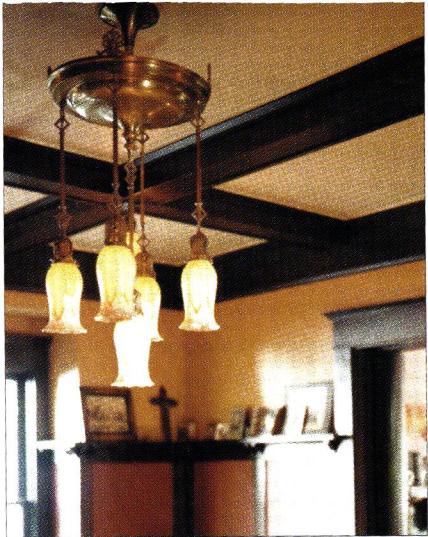


Electric

concerns for both style and health. Without central electricity, Father would have to squint through spectacles at his book while Junior and Sis stared morosely at the fireplace. Adequate lighting let happy home-bodies pursue the favored activities of the time: piano playing, card games, knitting, and reading the evening newspaper.

In the mid-'30s literature from the Lightolier Company warned that "much of the irritability found in so many homes, many nervous or backward children, a great deal of headaches, nervous disorders, and lowered vitality—with its diminished resistance to colds and other ills—can be laid at the door of poor illumination."

To help consumers avoid eyestrain, sellers distinguished between direct, indirect, and semi-indirect lighting. The Macbeth-Evans Glass Company in Pennsylvania went so far in its 1933 catalog as to publish photometric analyses of each fixture. The company claimed that its shades would elimi-



Shower-style chandeliers like the ones above were popular Victorian fixtures but were fading from fashion by the mid-1920s. The top fixture is a salvaged antique; above is "Great Falls," a reproduction from Luminaria Lighting.

nate "harsh green tints common to pale yellow tinted glass without the heaviness characteristic of amber or etched crystal"—just two of the many glass-shade styles available by then.

A Stylistic Turning Point

Prior to 1925, many light fixtures still bore vestiges of Victorian ornamentation on both frames (the typically metal bodies) and shades (if they had any), since they were often patterned on gas fixtures. Colonial and Early American styles harkened back further, to preindustrial oil lamps and candelabras. Dining room chandeliers tended to hang from multiple chains, often 3' long, supporting a central bowl, a "shower" of down-pointing glass shades, or a combination of the two. You could also opt for pendants with a single chain and lamp (bulb).

Many fixtures employed bare lamps early in this period—either shaped as candle flames or plain orbs. Round lamps with a tiny point on top began to fade from the scene about this time. Colonial-style chandeliers and brackets sprouted small, individual fabric shades to reduce glare.

Then in 1925 a world's fair of art and architecture, the Paris Exposition Internationale des Arts Decoratifs et Industriels Modernes, launched a style that completely broke tradition with the past in its use of sleek, machine-inspired shapes. It was often called "moderne" or "modernism"—rarely "Art Deco," according to one source, until a revival in the 1960s.

While pure modernism was based on linear, functional lines, the French added the floral motifs of Art Nouveau, then American Indian and Egyptian symbols, such as the ziggurat, inspired by the opening of Tutankhamen's tomb in 1922.

Originally, these fixtures were limited-production European models more likely to be seen in commercial structures than houses. In the Depression years, however, the Moderne look revolutionized the design of mass-produced household items, such as radios or lamps, reflecting the American longing for an aerodynamically improved tomorrow. Zigzags and other geo-

metric patterns showed up on book jackets and other printed matter, including lighting catalogs that nevertheless still offered a heavy dollop of fixtures from yesteryear.

The most stunning Deco fixtures had "slip" or "slipper" glass shades, mounted on chandeliers, brackets, and occasionally flush ceiling lights. Slipper shades were well represented in catalogs of the period, although not so often in houses. Today antique slipper chandeliers cost \$1,500 or so and it can be next to impossible to replace broken shades. You can buy many styles of slipper fixtures as reproductions.

Other Moderne-style glass shades included the "set back" or "stepped back"—an upside down ziggurat—and "pudding bowl" chandeliers. Luminaries or Lumina-tors (later called Saturn discs) were round or inverted cones with metal rings or louvers intended to give them a space-age look.

By the '30s Hollywood movies had become a pervasive influence. Apartment dwellers not decorating their living rooms to emulate the sophistication of *The Thin Man* might be swayed by the exotic locales they saw in pirate and adventure films like *Mutiny on the Bounty*. Moorish, Spanish, and Egyptian motifs were popular. Sailing ships and birds were recurring themes; one catalog bragged that women invariably went into ecstasies over its reverse-painted parrot shades.

Flashbacks

While Moderne was embraced by artsy big city dwellers (some called it "New York style") and Hollywood denizens went "Storybook," many of the upper middle class were still second—or even first—generation Americans. These members of the country club set wanted to cement their place in society by bowing to well-established fashions—something lighting suppliers understood.

Lightolier decorated pages featuring its "Empire" style ("inspired by beauty of the past") with sketches of men in knee breeches and women in gowns. It described other designs as shining with "the mellow charm of old time oil lamps." Colonial Revival fixtures with oil-lamp-style chimneys

"Women invariably go into ecstasies over this dome light," said Lincoln Lighting Fixtures in 1928. Adventure movies made ships and exotic birds popular motifs.



COURTESY RICHARD MOXLEY



COURTESY OF REJUVENATION

Medieval-style fixtures abound in Agecroft Hall, an extreme example of this period's fascination with revival styles. Originally built in 16th-century England, it was dismantled in the late 1920s and shipped to its present location on the James River outside Richmond, Virginia.



Slipper shades (above) were a signature Art Deco fixture style, but because each design varied slightly, they can be hard to replace today unless you buy a reproduction. The aptly named "pudding bowl" (left) was as sleek at the former was ornamented.

and wrought- or hammered- iron frames were still big. Intoned the manufacturer: "There need never be any apology for the Early American note in home furnishings. It does not pretend to be something it is not and it has a basic authenticity of design that puts it on an equal footing with more pretentious periods of style."

Those weary of traditional decoration "yet who have thoroughly disliked the monstrosities that have masqueraded under the title 'Moderne' will greet these delightful creations with enthusiasm...The Lightolier staff has been at great pains to see that beauty was not sacrificed to novelty, proportion slaughtered for oddity, or comfort butchered to make a curiosity."

For most, though, the M-word could do no wrong in ad copy. The Gleason-Tiebout Glass Company of Brooklyn, for instance, hailed the "absence of confining precedent in Modern Art" in its 1930 catalog, which helped make the point by offering 18 types of glass shades. Crystal could be ordered etched, roughed inside or out, frosted, or polished. Cased glass was two or more fused layers of different colored glass, sometimes with the top layer cut to let the second color better show through.

Also popular was crackled glass, usually amber, chipped to produce a feathery design; opal glass, an opaque white that glowed with subtle color when lit; satin, named for its sensuous texture; hand-painted designs; and decalcomania—decals subjected to high heat. Gill Glass developed "Hyperion" glass to diffuse the "glittering bayonets" of light produced by naked bulbs.

Light and Heavy Metals

Novel glass shades weren't the only way to jazz up fixtures. Frames also got special treatment via texture, color, or both. Meletio Electrical Supply offered a cut metal pattern called Battenburg, emulating lacework on linen. The Edward N. Riddle Company of Toledo, Ohio, offered what it called "es-tofado" frames, displaying a Spanish-inspired method of applying primary colors to virgin metals for "a genuinely antique

effect." (Riddle called its fixtures "fitments" to convince consumers they would be easy to install—and to remove again when they wanted a fashion change.)

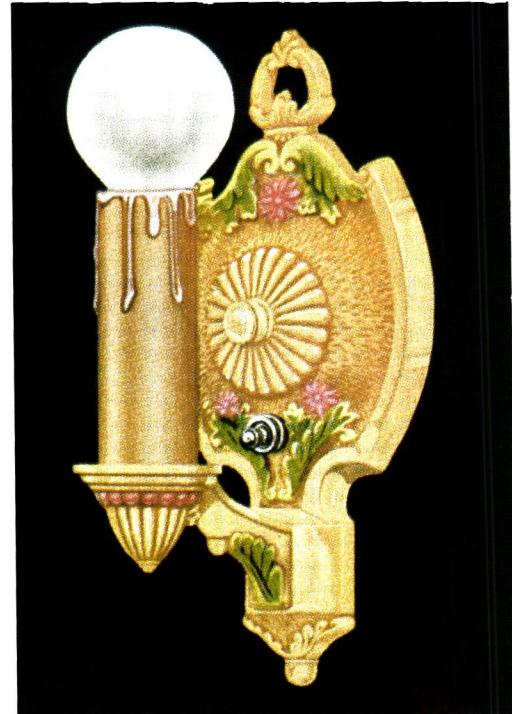
Halcolite marketed its heavily ornamented frames for "the Spanish and English types of home now at the height of their popularity" as well as to Colonial enthusiasts. Finishes included bronze, brass, "Swedish iron," pewter highlighted with gold, and hammered brass. Bronze finishes were sometimes highlighted with a touch of color, while other frames were poly-chromed to sparkle with a variety of hues. Cast aluminum "brought the price down to a very low and attractive level."

Markel, in Omaha, Nebraska, opined that "The modern manner has found its widest application in the decoration of bedrooms" and offered a cast metal in green and orchid. Widely popular for milady's boudoir were fixtures with an ivory background painted with pink rosebuds and other pastel floral patterns.

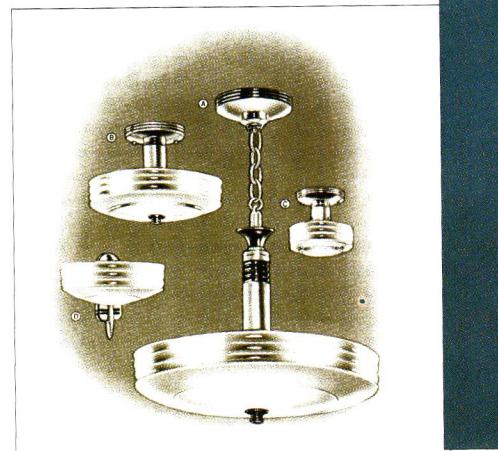
Porcelain was a low-maintenance, sanitary finish for bathrooms and kitchens, in colors as well as white. The polished chrome fixtures with cylindrical shades that flank so many medicine cabinets made their first appearance in this period.

World War II brought an end to this seemingly contradictory era, when lighting designers seemed to get more fanciful as bread lines got longer. Montgomery Ward's 1941 catalog still contained Colonial etched-glass chimneys, slipper shades, and Buck Rogers kitchen-ceiling fixtures. But it had seen the future, and two of its names were "fluorescent" and "plastic." ■

Special thanks to Bo Sullivan of Rejuvenation for sharing his vintage lighting catalogs. Catalogs of these years have been collected in Lighting Fixtures of the Depression Era, Vols. 1 and 2, by Jo Ann Thomas, available from Collector Books. To order call (800) 626-5420, or visit www.collectorbooks.com.



In 1931, Markel suggested its ivory-and-pastel fixtures at top (similar patterns were sold by numerous makers) to give "cheer and distinction" to baths, bedrooms, sun porches, and other "odd rooms." It listed the cast ferro metal design above as a "bedroom fitment."





In its 1930 catalog, the Gleason-Tiebout Glass Company of Brooklyn listed 18 different treatments for glass light shades, many of which bore distinctive trade names. Pictured above and left is their "Iridelle," crystal in a choice of five colors with an iridescent sheen. It was given a deep etching that was outlined in a second color, usually green.

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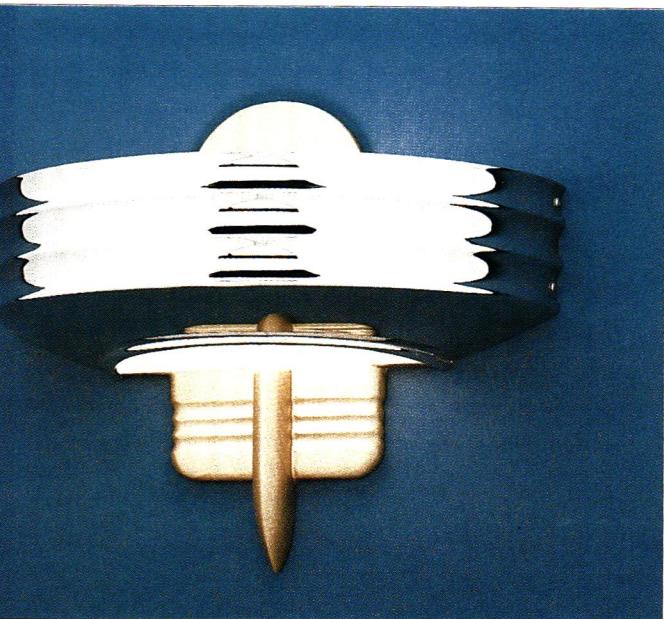
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COURTESY OF REJUVENATION

Wild Nights

BY CELINE SEIDEMAN **M**y husband, Tony, says I am a woman of strong constitution, indomitable will, majestic courage, and superlative color sense. As any restorer knows, all these

qualities are essential for surviving the challenges of bringing a glorious old house back to resplendent life. Perhaps the only thing that can make me run screaming into

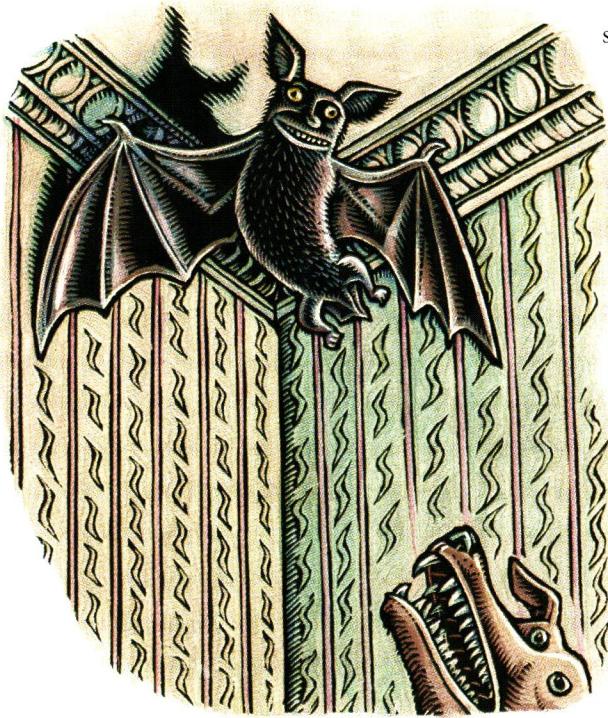
the street—besides vinyl wallpaper or artificial brick facing—is an uninvited fur-bearing house caller.

We live on an avenue of lovely Victorian houses in the small Hudson River city of Peekskill, New York. One of our nearest neighbors is the Indian Point atomic power plant, a 1960s icon whose containment domes have always been a tad too modernist for my taste. Last year, area residents might have thought they heard an unplanned test of the Atomic Siren System, designed to alert the population of impending meltdowns. This was not the case. In reality, I had encountered my first bat.

Now, I am not an individual who idly talks about transforming drab, unappreciated interiors into glorious havens of taste and gentility. On the contrary, I have engaged in hand-to-hand combat with decay, wielding paint rollers and wall scrapers as if they were swords and maces. Yet much of my work took place on the island of Manhattan, where the creatures I encountered were usually

A true tale in which our heroine discovers the natural side of old-house restoration.





Now, I know a flood of letters will soon reach OLD-HOUSE JOURNAL complaining that bats are not truly rodents. They merely look like rodents, squeak like rodents, and disrupt a house like rodents.

small and, thankfully, fleet of foot. I had brushes with termites and cockroaches, but never bats. I do not like bats, as my neighbors—indeed my whole neighborhood—now know.

Caped Invaders

They say that to tell a story is to release its trauma, so I will spare you no details. One evening in the very depths of winter, I lay curled up in bed next to my canine companion, Gypsy. I was writing a column about interior design, decoration, and restoration for the local newspaper and fantasizing about the lovely bronze plaque I would no doubt receive to honor the splendid rehabilitation of our residence.

Suddenly, out of the corner of my eye, I glimpsed a small, shuddering shadow in a dark corner of my bedroom. "Oh," I thought, "how delightful. A small sparrow has sought shelter in our lovely house from the bitter cold." Then I noticed that the sparrow was brown, furry, and had very sharp teeth. Gypsy, who is rather hard of hearing, responded instantaneously to my call to evacuate the room.

I had no idea that a dog in her 18th year could jump like a panther—or that I could sprint like a gazelle. I wound up shivering on my porch, waiting for Tony to come home, while the little bat comfortably swooped and dove inside, undoubtedly sending his friends echograms to come and play.

When my consort did eventually arrive, we determined that an open fireplace damper was the probable source of the incursion and decided to enlist reinforcements. We called our neighbor, John Kennedy—former special agent in the Department of the Treasury, and a man who still gets misty-eyed about the fully automatic weapons he used in the line of duty for 23 years. Despite my request, John did not show up armed with the former tools of his trade, nor was he able to obtain a Stinger anti-aircraft missile. Instead his native-bred Irish sensitivity, compassion, and law expertise led him to conclude that chicken soup (for me) and a large fishing net (for the bat) were the perfect tools for resolving the problems at hand. Once again I retreated to the porch, where I listened to various whoops, wails, and the shattering of furniture within my abode. The bat vanished. Tony expressed sympathy for the creature, saying it must have been very afraid and have escaped on its own.

We wish this could be the end of our tale. Last week I heard loud bellows from Tony, and a strong advisory not to come upstairs. Another bat, the size of a small commuter aircraft, had decided to pay a visit. Undoubtedly hoping to comfort his distraught housemate, Tony exclaimed, "Wow! This one's huge. It's a puppy with wings." I responded in full voice. The Mother of All Bats, who did not in the least resemble a puppy, proceeded to cower on the stairway with her wings over her ears. That day, Peekskill saw far more of my beloved than it probably appreciated, as he scampered out on the porch—nearly au natural in all his fleshy abundance—and released the bat to the wild.

A Masked Guest

Believing we had seen the last of unexpected creatures in our house, we adopted two more dogs, Woofy and Jada. We further deceived ourselves by upgrading the oval hole in our back door into a fabulous, magnetically controlled, aluminum-framed doggie door. Little did we suspect that a raccoon might regard our new gateway as an invitation rather than a barrier.

The intruder arrived as we were installing new parquet floors—a brand, we later

discovered, that was unusually vulnerable to the grooves left by canine claws. That night, the pitter-patter-skritch of fur-covered digits was especially obvious, as agitated mutts seemed to be leaping up and down our front stairway. What joy to have a floor two-thirds worn out before it was even completed!

At this time no one was using the master bedroom. (It was abandoned in mid-construction by contractors who had embarked on a fishing trip four months earlier.) Normally, the room was left unoccupied and the door locked to avoid untoward doggie behavior. But it seems Tony had thoughtfully kept the door ajar—or our special guest raccoon truly knew what to do with his paws—because suddenly an unearthly hissing, screeching, and howling issued from the supposedly empty room.

At this point even Gypsy woke up and tottered over to check out the excitement, looking on in bemusement as Woofy and Jada ran in and out of the bedroom. Tony grabbed our one working flashlight and stepped into the chaos, reaching the far end of the space with Woofy in tow. Thinking himself alone with one dog, Tony held his breath to hear two creatures panting. When he shined his flashlight at the corner Mr. Raccoon glared back, obviously irate. My husband does not normally move rapidly, but he made the door in one thundering leap. Woofy enthusiastically followed before Tony slammed the door; our guest, luckily, did not.

Peekskill is blessed with perhaps the best animal control officer in the region. Wendell is legendary for his ability to calm irate pit bulls and coax agitated felines down from trees. His work week, however, extends from Monday to Friday. The raccoon dropped in at 2:30 a.m. on Saturday. Things would be fine if we could hold out for the weekend, the officer in charge informed us. Increasingly enraged, our masked guest did not appear to like this idea. He stretched his small paws out from under the door and ripped away chunks of the dingy green carpet that originally covered every square inch of our home's living space. He may have been rude and rabid, but at least he had taste.

We called a local animal control volunteer who advised us to go into the room, open a window, and depart with alacrity. Girding his loins and putting on his work boots, Tony kicked the door and ran back to the far end of the room. He then lifted the window and hustled back to freedom, accompanied by our joyously frisking pups. At about 4 a.m. we heard a loud slamming sound. Mr. Raccoon had courteously closed the storm window behind him. Unfortunately, he carved a raccoon-sized hole in the screen to escape.

Ever a generous guest, the raccoon left numerous mementos of his visit all over our master bedroom. He even engaged in some art work, dipping his paws in his gifts and leaving lovely prints on floors, walls, and furniture. My husband got good wash gloves and a big bottle of ammonia. Our dogs got rabies boosters. Rodney Raccoon, as we've since named him, has not returned, but several of his winged cohorts have paid visits.

We look at the bright side: At least our furry guests weighed less than we do. One of our neighbors, Jennifer Wenk, was awakened last year when her Irish wolfhounds went berserk. It seems a bear was crawling over her roof on its way to the local bakery. All this less than an hour from Manhattan. It's nice to look forward to something truly exciting. ■

Celine and Tony Seideman write regularly about interior decoration, historic preservation, and four-legged friends from Peekskill, New York.

We all have unanswered questions in our lives. Why, for instance, would bats choose to visit our Queen Anne Shingle Victorian Arts & Crafts Colonial Revival, when there is a lovely Second Empire right out of the "Addams Family" on nearby Paulding Street?



Now well past 50 years of age, the split-level house has acquired its own historic interest. Developed in the 1930s, it spread like wildfire after World War II, appearing in builders' tracts by the thousands especially in the east. These two examples are the most common types. Below, a hip-roofed "Classic" in Newport News, Virginia, and, opposite, a "Side-by-Side" in Montclair, New Jersey.

The split-level house was the sleeper hit of postwar bedroom communities.

BY JAMES C. MASSEY AND SHIRLEY MAXWELL **M**id-20th-century architects of the Modernist persuasion were convinced American housewives would never go back to climbing stairs once they met the one-storey ranch house. Imagine their astonishment then when the split-level—a house that made a virtue of multiple, offset floors—turned out to be a smash hit in the 20 years following World War II.

Those architects might not have been so surprised if they realized the split-level had its origins well before the war. As early as 1933, Sears, Roebuck and Company's popular Modern Homes catalog featured designs that had traditional names—the "Concord," the "Homestead," the "Oldtown"—but inklings of an entirely new house type for suburban America. From the street they resembled standard two-storey Cape Cods, but they were actually three-level—almost split-level—houses. They had ground-level "recreation rooms" that were easily

Split





Decisions

converted into "motor rooms," although the catalog illustrations generally showed detached garages behind the houses. The bedrooms were perched a half-storey above the attached rec room/garage. Some builders in Chicago (Sears's hometown) experimented with multi-level homes in the late 1930s, bringing about the first broad use of the idea, although it apparently remained a mostly regional phenomenon for another decade or more.

The multi-level gathered steam slowly while the country recovered from wartime shortages of building materials and labor. Then suddenly, in the mid-1950s, the newly named "split-level" became the hottest item in the repertoires of an army of suburban developers, especially in the populous Northeast. By 1953 the split-level was clearly the new home of choice in the New York suburbs of Long Island and New Jersey, and it rap-



The authors nicknamed this Summit, New Jersey, house the "Flying Wing" because the broad sweep of its front-facing gable covers all three levels. A most distinctive design, it is much less commonly encountered than other types of splits.

idly gained ground across the country. These affordable, six- or seven-room houses had amenities for which a rising suburban society hungered: two (or more!) bathrooms, a built-in garage that could easily be converted into a recreation room, and conveniently located utility and laundry rooms (that is, not in a dank basement and not hogging precious space in the new family-friendly kitchen). All this on a standard-sized lot, with space left over for a grassy yard. No wonder housewives were willing to spend their days trotting up six steps here and down seven steps there, from entrance to kitchen to living room to bedrooms. Not only did these new homes fit the bigger families of the postwar era, they were stylishly novel as well.

Divided Loyalties

Most architects scorned the split-level's appearance (un-gainly) as well as its layout (inefficient). Relatively few were willing to accept the challenge of designing splits in the modern style favored by architectural schools and journals of the period. While these pioneers had some success in spreading the idea of the custom-designed split-level, its acceptance as "real" architecture was limited.

Developers, on the other hand, were ecstatic over split-levels. Granted, they were more trouble to build than ranch houses. The perfect sloped site was rarely available, so although

Split Personalities

Though local builders often stretched the concept in novel directions, here's a basic rundown of split-level variations with our own descriptive labels:

JAMES C. MASSEY



ROB TUCHER



JAMES C. MASSEY



1. "The Classic." The garage end is two full storeys with a slightly projecting front wing and bedrooms above the lower-level garage. Its entrance may be either on the side or the front; the entrance to the house may be at grade level next to the garage door, but most often it is several steps up to the midlevel side wing with its ubiquitous picture window. A variation has hipped roofs on both sections.

2. "Side-by-Side." Both parts have end, or side, gables. The garage is a projecting wing in some; sometimes there is a straight front, although always with two levels on one side and one level on the other. The entry is on grade or in the side wing. By the 1970s there was usually a two-car garage and a double front door.

3. "Flying Wing." Here, there is an uneven front gable-roof (one short slope and one longer, sweeping slope) over the entire house, with the two-storey section of the house under the steeper slope, while the entry and one-storey section are under the lower slope. The entry is recessed in this Wyndmoor, Pennsylvania, example. This type is often used in custom-designed houses, less often in developments.

4. "Raised Rear." This has a one-storey front and two-storey raised rear, like a camelback house. A variation of this type, not shown, has a one-storey front and two-storey rear under a continuous sweeping gable—a sideways Flying Wing. Its front resembles a Cape.

there was no basement, substantial excavation might be needed to accommodate the garage to a level lot. On the other hand, splits were easy to sell, even at premium prices. Thus marketing costs were low and profits were large. So while architects complained that split-levels erected on level ground made no sense, developers had the last laugh. "They may not make sense," they snickered, "but they make us money."

Builders and buyers saw other advantages. Split-levels made small building lots look less crowded and gave neighborhoods an air of spaciousness. On the right lots—ideally those that sloped—construction costs were almost the same as for ranch houses. In fact, since the garage was under the bedrooms, foundations were compact enough to make the garage almost a freebie. Some builders found they could offer splits with a garage at the same price as a ranch or Cape without a garage. Roofs were less expansive too, so although

splits had complex roof lines that were more time-consuming to build, they might still be cheaper than spread-out ranch-house roofs.

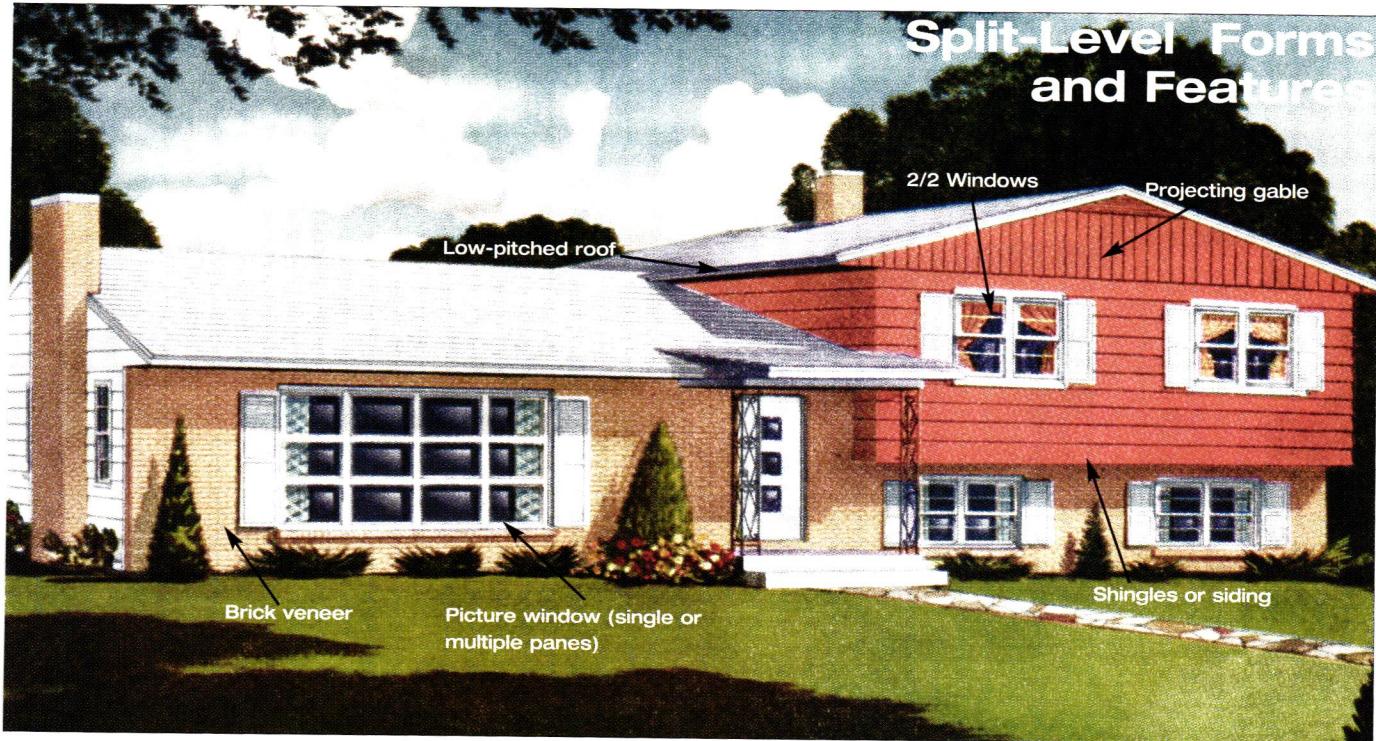
Proponents argued that splits provided corner bedrooms with excellent cross-ventilation and, since the bedrooms were above the sight line of passers-by, more privacy than one-storey houses. The garage was easily (and often) converted into living space, as broad driveways yielded ample off-street parking for the two cars every suburban family needed. But probably the split-level's biggest selling point was that it looked as big as a conventional two-storey house.

Generally, split-levels had two wings, three levels (not full storeys), and no true basements beyond crawl spaces under the living area. The most commonly used building materials were brick (for the lower storey only) and wood framing (for either the entire building or the upper storey

Splits are not common in the South, but this handsome example in the modern style from Jacksonville, Florida, shows the creative hand of a good architect, bringing an overall harmony under a sweeping roofline.



Plan books are good sources for designs. This one from Aladdin Readi-Cut Homes of 1962 is the most basic type of "Classic," with slightly projecting front gable wing and the ubiquitous large horizontal picture window. The wide right wing has two bedrooms in the front. Note that the customary garage beneath the bedrooms has apparently been replaced here by a rec room.

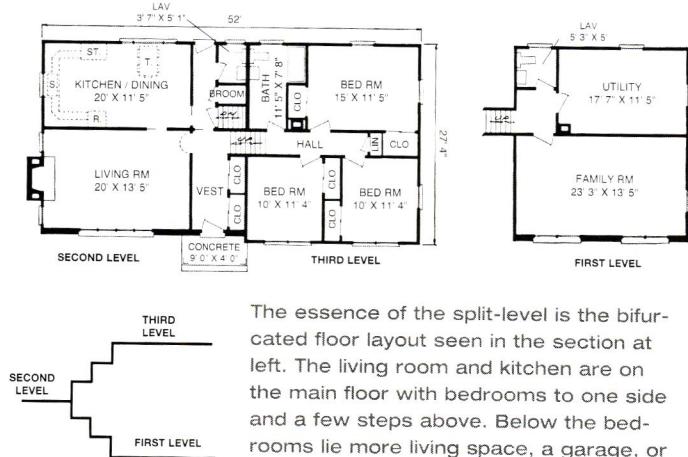


GORDON BOCK ARCHIVE

only). The latter was frequently covered in asbestos-cement shingles, plywood, or wood shingles or clapboards. Occasionally a faux-stone veneer called PermaStone was used as the original cladding.

Windows in the one-storey, living-room portion typically include a picture window, large and often bow-fronted. Sash may be 1/1, 2/2 horizontal, or 6/6. Dormers are infrequent. The garage has frequently been closed in to provide more living space. Original porches are uncommon. In later examples from the 1960s to '70s, two-car garages with double front doors and double windows are common, reflecting larger, more expensive houses.

The split-level was a frank concession on the part of the building and buying public to small lot sizes and families that were growing somewhat faster than incomes in the prosperous peace-time economy. Even so, it offered buyers a totally new kind of house—as new, in fact, as the bungalow had been in the 1910s and '20s. The split-level's heyday was approximately as long as the bungalow's too, about 25 years. Interestingly, though, it has never completely disappeared from the building scene. Even today, brand-new examples of split-levels can be spotted occasionally among the more common freestanding houses of new suburbs, proof of the durable appeal of this practical design.



The essence of the split-level is the bifurcated floor layout seen in the section at left. The living room and kitchen are on the main floor with bedrooms to one side and a few steps above. Below the bedrooms lie more living space, a garage, or a combination of the two. The vestibule is the central axis and access point, leading "directly to all rooms of the house," according to promotional literature.



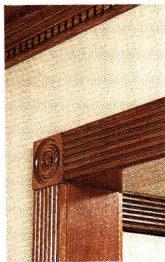
Trim & Proper

A little molding can make a big difference for a typical split-level

Redecorating can work wonders on a room, but so can another enhancement that's quicker and easier: new trim. Molding gives a room richness and dimension—something seriously lacking in most split-levels—and allows the play of light and shadow

across its sharp lines to add detail and interest. It defines windows and doors within an elegant frame and anchors wall to floor with the baseboard. A shapely crown eases the transition from wall to ceiling, and a simple chair rail creates proportion. In the project shown here, a dining room needed a style upgrade that only new molding could create. Around the windows, plain clamshell molding was replaced by fluted casing, highlighted at the corners with rosettes. The passageway got the same

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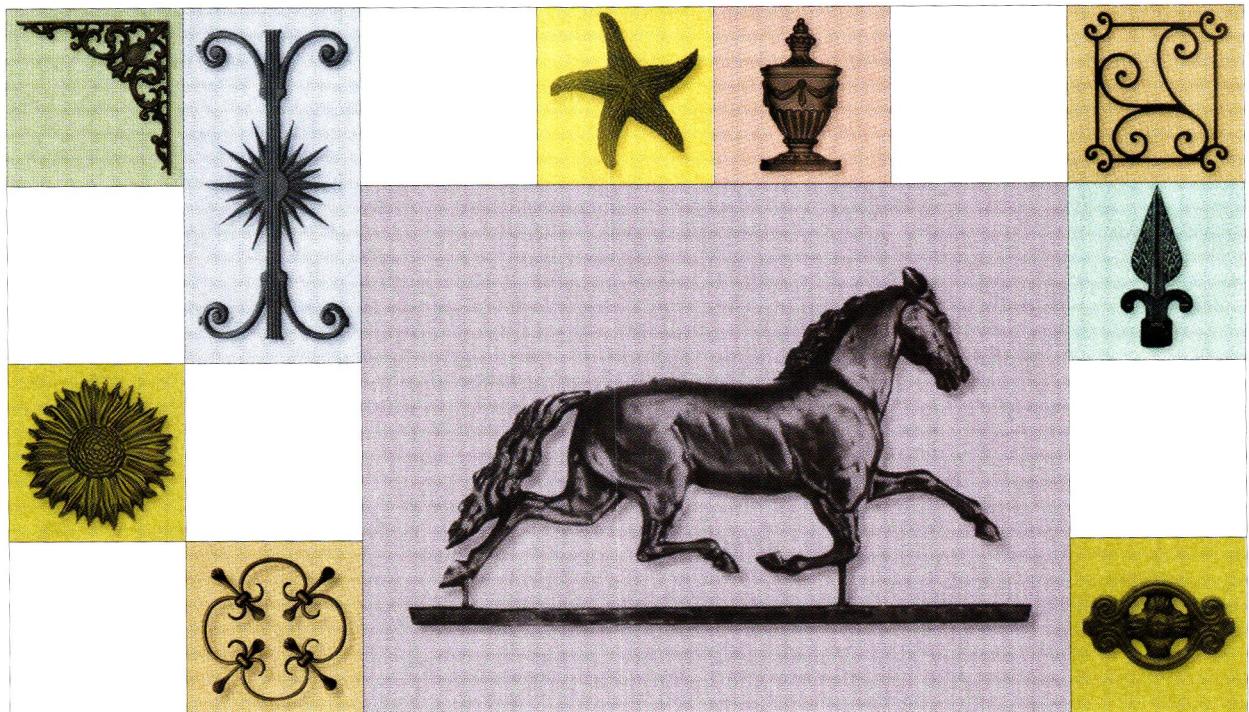


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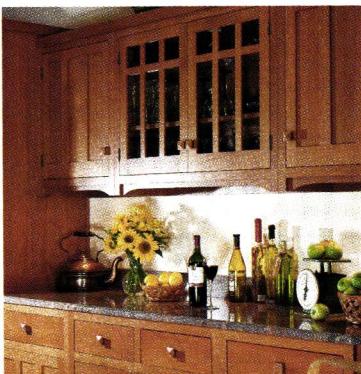
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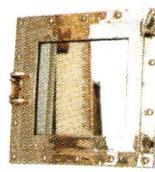
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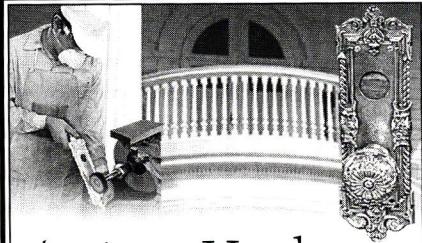
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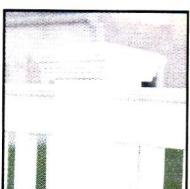
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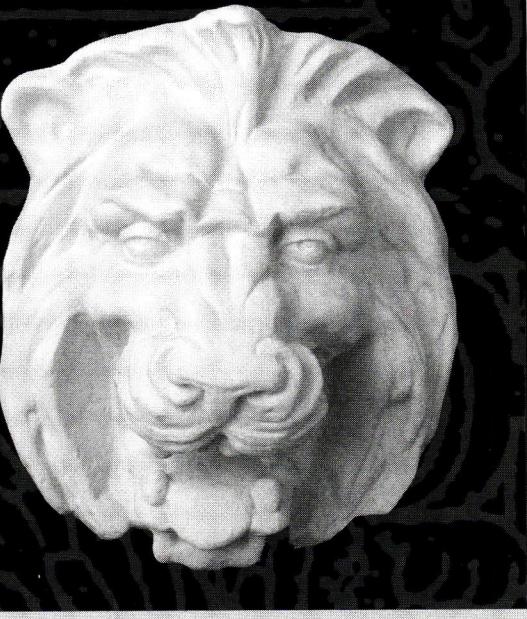
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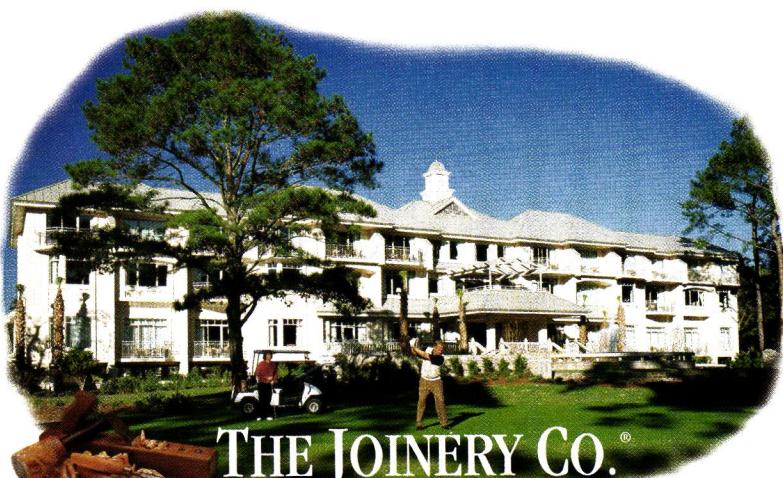
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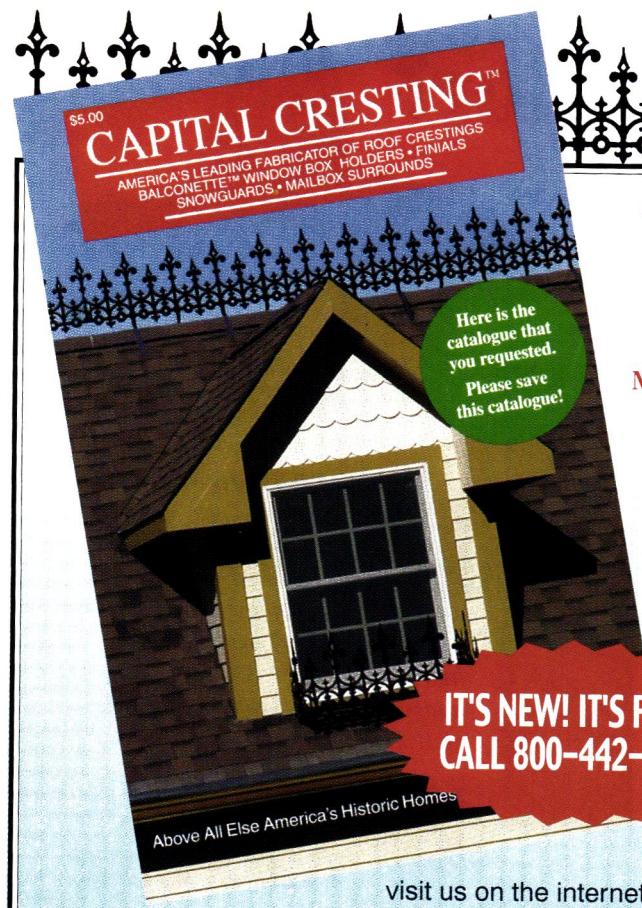
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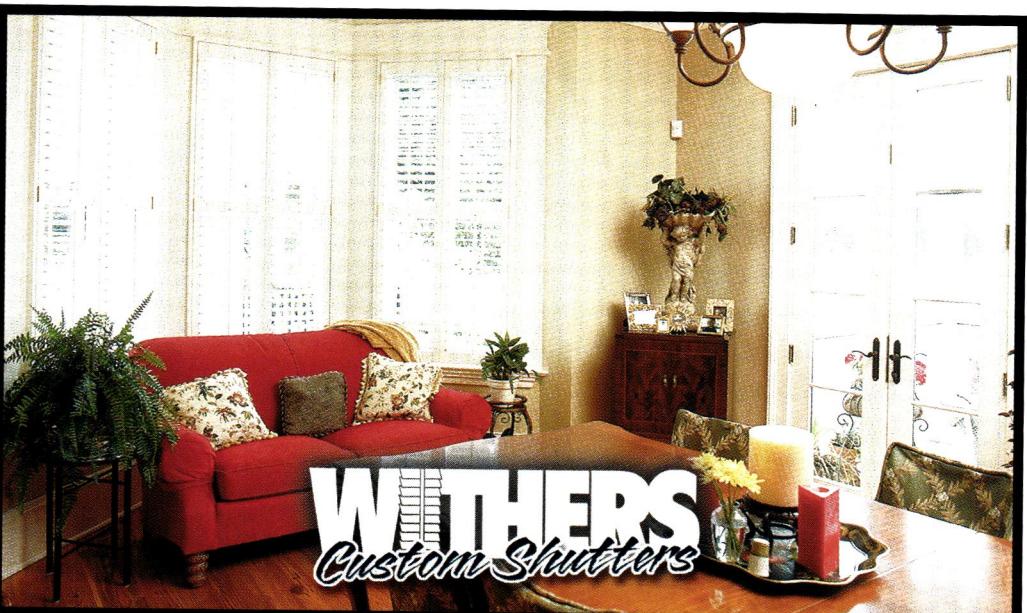
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A Nicer Knife

Utility knives have a thousand-and-one uses, but changing their blades can be annoying. For some knives you need a screwdriver; others, designed to let you snap off dull blades, can be flimsy. PHC/Spectrum Tools thinks they have a better answer with their new QuickBlade design. An all-zinc metal dial and a spring-loaded body lets you pop open the knife to change blades without any tools. There aren't any parts to lose, since the dial can't fall out and roll away like the screws in other utility knives. It comes in a high-visibility yellow, so you can't lose the knife easily, either. You can get a whole QuickBlade system with hook blades (for cutting twine and foam), rotary cutter (for cutting fabric and wall coverings), metal and wood blades, and a glass cutter. The suggested retail price of the knife is \$8.99; the kit is \$24.99. For more information visit www.razortools.com or call (800) 229-2233. Circle 8 on resource card.

Thorns of a Dilemma

If major landscape clearing is on your spring agenda, don't put it off because you dread dealing with prickles and briars. Overgrown rose bushes, barberries, wild raspberries, and briars can not only snag most clothes but punch right through them to make the project a truly bloody affair. Filson's new Tin Cloth Brush Pant is designed to let you run through bushes where a rabbit couldn't go, protected by a double layer of fabric (dry finish tin cloth and oil finish tin cloth) from the thigh to the ankle in front and calf to ankle in back. Tin cloth is 100 percent tightly woven cotton duck, twisted before weaving for maximum strength. The oil finish cloth is saturated with a paraffin-based wax. The pants retail for \$108.25 in men's sizes 30 to 42. Call (800) 624-0201, or visit www.filson.com. Circle 7 on resource card.



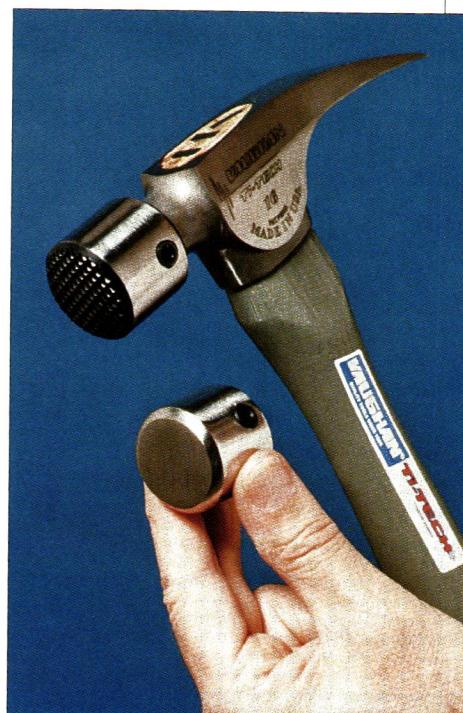
More Bang without Buck

If you have a lot of hammering to do and don't want to wear your arm to a nubbin, check out the Ti-Tech Titanium hammer. It combines a steel cap striking face with a lightweight titanium body, which can give a more powerful swing with less recoil. The hammer is 17" long and weighs 16 ounces—a half pound lighter than framing hammers by its maker, Vaughan. The best news is that it comes with interchangeable caps: milled for framing work and smooth for finish work. They attach with a pin designed to minimize shock and have anti-vibration pads. You can choose a fiberglass or hickory handle, either curved or straight, for \$10.50 Visit www.hammer.net.com. Circle 9 on resource card.



Eeeeuw!

Even today, some topics remain a bit delicate. When it comes to old houses, a prime conversation stopper would be *Rattus norvegicus*. The Norway rat apparently originated in central Asia and prefers human habitat to field and forest. Control options include setting out poisons, snap traps (nasty to unbait), or live traps (which require releasing the creatures for a possible return). There is another: the Rat Zapper, which dispatches rodents with a quick electric shock. A red light lets you know when the trap is ready to be emptied, which you can do without touching (or perhaps even looking at) the contents. The trap is about the size of a quart of milk and is baited with pet food or peanuts. Retail price is \$40 to \$50. For a local retailer, visit www.ratzapper.com. Circle 10 on resource card.





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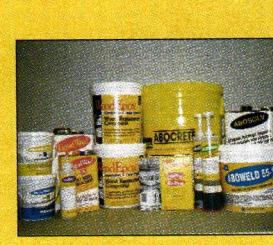
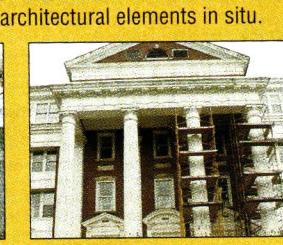
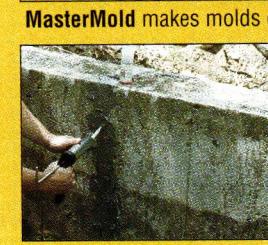
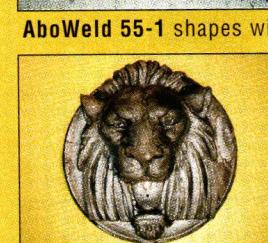
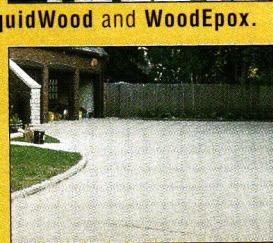
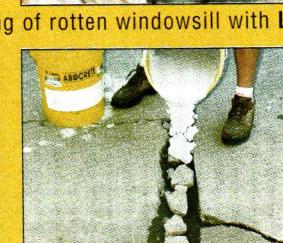
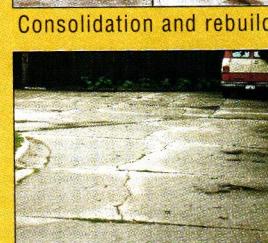
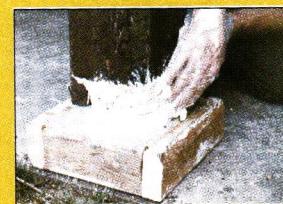
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Saving Outdoor Ironwork

BY HENRY JONAS MAGAZINER, FAIA Cast-iron fences define property lines. Wrought-iron stair railings help visitors climb to the front door. Window grilles keep out intruders.

Ironwork around row houses is designed to be both decorative and functional.

To fulfill these functions year after year, outdoor ironwork needs protection of its own. When it comes time to repair or restore your ironwork, pay attention to these areas.

Repairs and Replacements

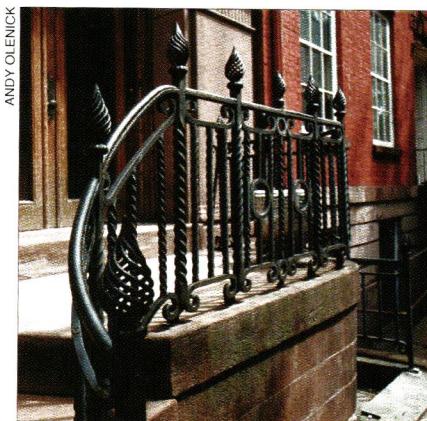
Before beginning any repairs, be sure to chip away all loose rust and paint. Then, if local regulations permit, have your ironworker or contractor sandblast the ironwork down to bright metal. Use dry grit (70- to 100-mesh particles) and pressure of 80 to 100 pounds psi. No type of wet blasting is appropriate; it rusts the iron immediately. When regulations prohibit sandblasting or the ironwork is thin, use wire brushes and emery cloths.

If you are replacing sections in a run of fencing, be sure to connect them to post brackets with bolts of a similar metal to avoid galvanic corrosion. They should be double-nutted, but not so tightly that the fence cannot expand and contract with temperature changes. Where theft is a threat, have a welder tack a globule of weld at the bottom of the connecting screw to thwart any unbolting. Place similar globules on both pintle posts to help prevent an iron gate from disappearing off its hinges. If your stair railings are set into stone, every year or two caulk around the iron where it enters the stone. If water penetrates where the ironwork is embedded, the iron will rust and expand and may split the stone.

Once you have cleaned your iron castings, you may discover cracks, air holes, cinders, or other imperfections from the day the piece was cast. You can fill such non-structural small cracks and holes with epoxy steel. Although the process is difficult, skilled welders can repair cast iron by using a pure nickel rod. However, afterwards they must peen all nickel welds with a chipping hammer. Otherwise, the stresses cre-



ANDY OLENICK



ANDY OLENICK

Cast iron (above), the "plastic" of the 19th century, was ideal for repeated ornaments and often used for decorative fences and railings. Wrought iron (left) is an ancient material that is hammered and twisted by hand. Proper maintenance of both types of ironwork includes caulking posts where they are set in stone or concrete.

JAMES C. MASSEY



Top: Check window and balcony railings for rust where they meet the building, a condition that can indicate failing ironwork. Above: Damaged structural cast iron should be replaced, not repaired.

tions where size or dimensions are not critical, existing similar castings are sometimes used as a pattern. The new casting will be slightly smaller than the original. Casting replacements in aluminum avoids shrinking as well as rust. However, to prevent electrolytic action, you must insulate the aluminum from the iron with spar varnish or another durable barrier material. Use stainless steel pins and fasteners when reassembling old units or adding new ones.

Protecting Exterior Ironwork

Once you have repaired your ironwork, paint immediately to prevent rusting. Make sure the ironwork is free of rust, scale, grease, and oil.

First coat the ironwork with an alkyd or acrylic primer. Alkyd rust-inhibitive primers contain pigments, such as iron oxide and zinc phosphate, which block oxygen from reaching the iron. Apply at least one coat, two if possible. Zinc-rich primers that contain zinc dust are designed for longer protection, but they can only be used on new or sandblasted surfaces that are shop-cleaned to a "bare white" condition.

Next, follow the prime coats with even, not too thick finish coats of alkyd enamel (or for better color and gloss retention, silicone alkyd paint). These can range in sheen from matte to glossy. Make sure that the paint is formulated for outdoor ironwork and contains rust inhibitors, fungicides, and UV blockers. For exterior cast iron, an even tougher paint system is a two-part epoxy primer followed by a polyurethane finish coat. However, these products are expensive and more complicated to apply than common paints.

Follow the paint manufacturer's recommendations. Generally allow a day's drying time for the primer and each topcoat. Be sure to never use water-based "latex" primers on bare iron (they rust the metal immediately), and never paint during foggy, misty, or rainy conditions, or when the relative humidity is above 80 percent.

While most ironwork is painted black, it tends to mask details because shadows, which help define depth, tend to disappear. Historic colors—deep greens or reddish browns, and even pinks, yellows, and light greens—can enhance appearance. In fact, exterior wrought ironwork best displays hammer marks and depth definition not with paint, but with two coats of epoxy varnish. Remember that you must start with ironwork that is absolutely clean. ■

ated by welding may cause under-bed cracking or breaks in the cast iron where it contacts the nickel. Never weld structural cast-iron members, such as beams—the repairs may fail. Instead, replace defective structural cast iron with steel, including members that are less than $\frac{3}{8}$ " thick.

It is possible to reproduce decorative iron castings. Not only should the wood pattern be an exact replica of the original, it must be slightly larger because cast iron shrinks $\frac{1}{8}$ " per foot as it cools and solidifies. To save time and expense in situations where size or dimensions are not critical, existing similar castings are sometimes used as a pattern. The new casting will be slightly smaller than the original. Casting replacements in aluminum avoids shrinking as well as rust. However, to prevent electrolytic action, you must insulate the aluminum from the iron with spar varnish or another durable barrier material. Use stainless steel pins and fasteners when reassembling old units or adding new ones.

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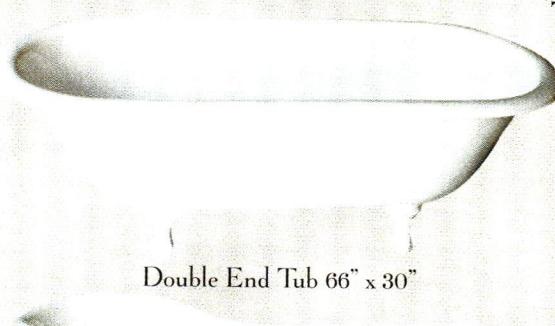
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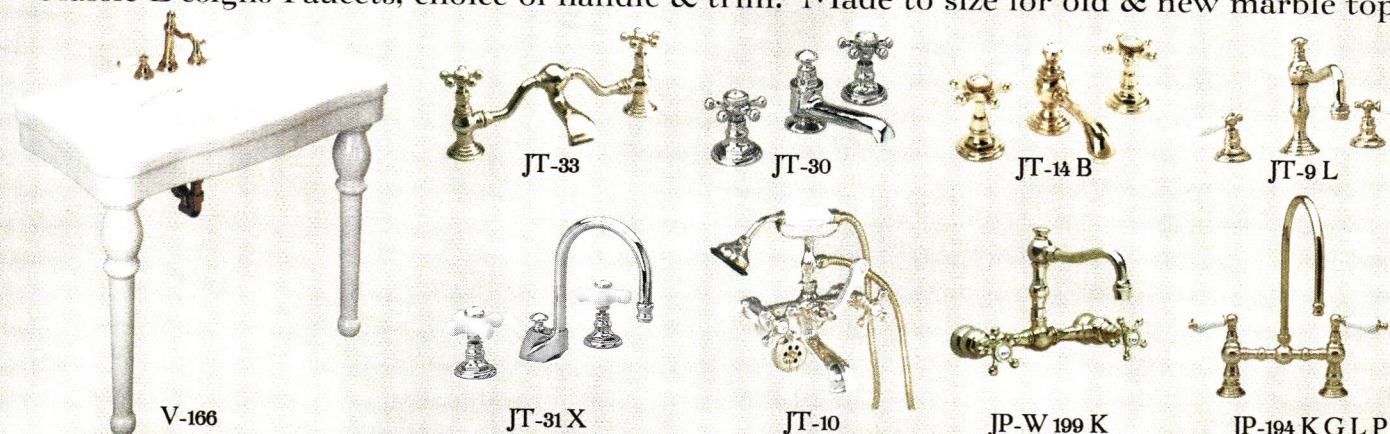
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The Dating Game

By far, the most frequent questions OHJ editors get from readers pertain to house styles and dates: Is my house Shingle-style?

When do you think it was built? Can you tell me what materials were used for interior walls at that time? What about the exterior color? Unfortunately, there are all too few books we can recommend that cover all bases for a single style or era.

A Building History of Northern New England, which addresses the time period from Colonial settlement to the 1940s, would at first glance seem far too narrow in geographic scope to interest many readers. Nevertheless, anyone struggling to date houses and the materials used to construct them over the centuries is bound to gain a lot of understanding from Garvin's book.

New Hampshire's architectural historian, he displays scholarly diligence in his preface by emphasizing that his details pertain specifically to Maine, New Hampshire, and Vermont, extending possibly to eastern Massachusetts and the lower Connecticut River valley. Certainly, everything from migratory patterns and economics to cultural heritage and natural resources shaped our nation's architecture, particularly in its earliest years. This area's distinctive geology, forest cover, and cultural isolation set it apart from the rest of New England until the arrival of mail-order and kit houses in the late 1800s, Garvin notes.

The book is divided into the evolution of building technology, the evolution of style, and the evolution of key features. The first will help you comprehend the skeleton of houses, from log construction (a technology that in this region exists more in myth than reality) through balloon fram-

A Building History of Northern New England
James L. Garvin
University Press of New England, 2001
Hardbound, 199 pages, \$35

rare here, apparently because residents thought wood houses more "wholesome" in damp air, there is ample discussion of techniques used in laying cellar walls and foundations and making bricks. The latter segues nicely into practical and artistic details of chimney construction. Garvin probes strengths and weaknesses of each technique and material: New isn't always uniformly better, as all old-house fans know.

He pulls together everything from the improvement of hand tools to geographical happenstance (most carvers were found in seaports) as he explains why one house might have a single layer of plaster and another three plus elaborate plaster cornices, or why one is trimmed in simple quarter-round moulding and the next in Greek Revival-style ogees. In a text-heavy book he manages to provide just enough photographs and drawings to clearly show the many different heads on cut nails, for instance; the changing shape of hinges from H and HL to butt hinges; and whether your old door might have closed with a thumb latch versus a rim lock. You can also learn how glass and paints have been made over the decades, and at what period paints would have been used on interiors in favor of clear finishes.

The section on

ing; their "hats" (roofing of wood, slate, metal, composite, or clay); and skin (whether shingle or other cladding). Although early masonry structures were

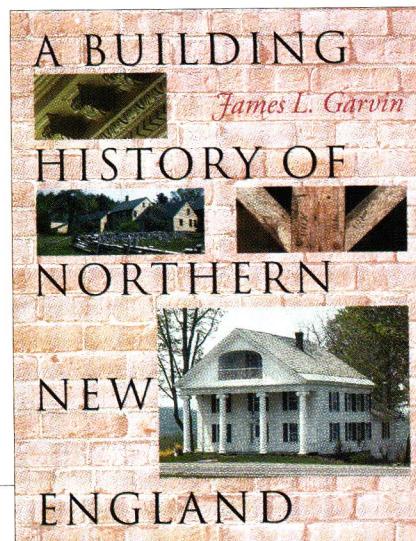
styles emphasizes that all-important point about old houses: Textbook examples are the aberration; variation is the rule. Vernacular buildings can result during periods of changing tastes, Garvin notes, or express regional preferences or "assumptions or aspirations of the builder and first owner," which could be mildly quirky or downright eccentric. He offers typical floor plans for various styles, but observes that "the style of a building is read as much in the way in which its components are designed as in the way in which the entire building is composed...in the preponderance of details...as much as in the overall design." The section continues with an exploration of those details and some of the people responsible for spreading their popularity.

The last section would seem to be the most regionally specific. Still, it can make you conversant with such terms as "bolection moulding profiles" and the difference in panel arrangements on Georgian- and Federal-style doors. Features considered include both the decorative, such as architraves (casings), and the mechanical (like window weights).

The book closes with a bibliography nearly 15 pages long. Garvin limited list-

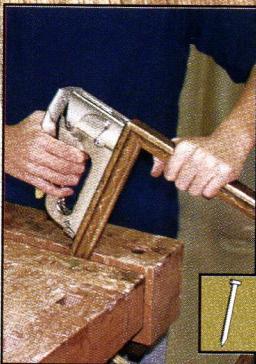
ings to publications presumed to still be in print or available in larger libraries, and while some of them are specific to northern New England, most are broad enough to interest old-house lovers from coast to coast.

— Kathleen Fisher





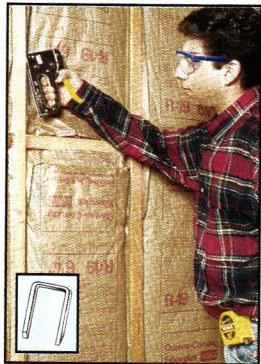
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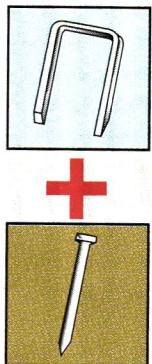
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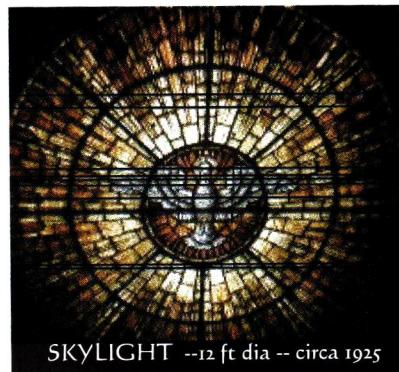
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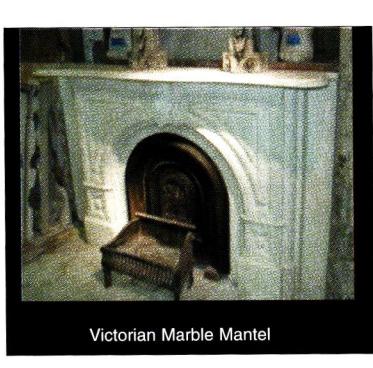
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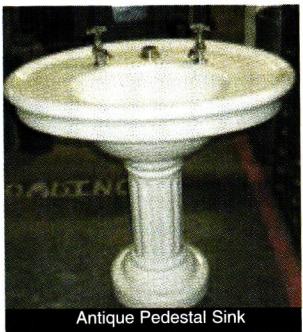
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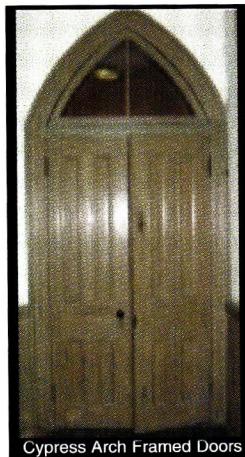
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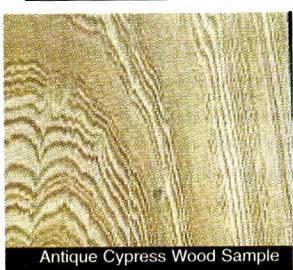
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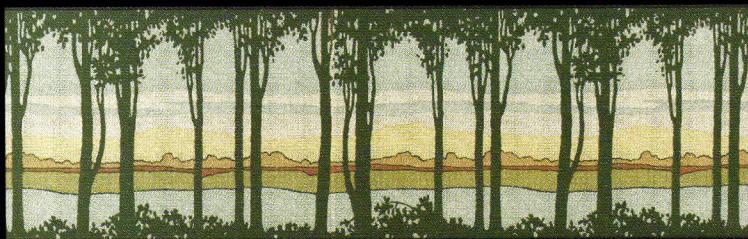
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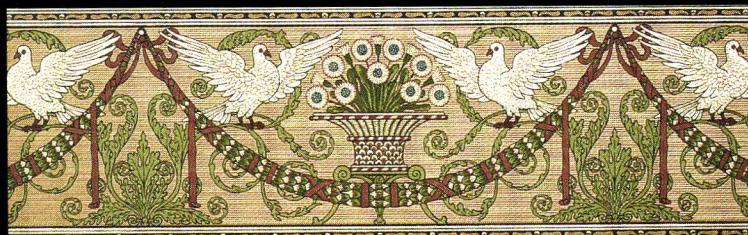
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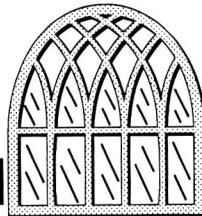
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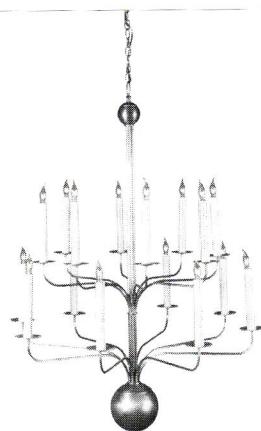


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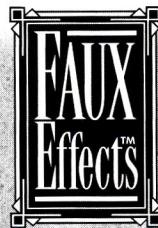
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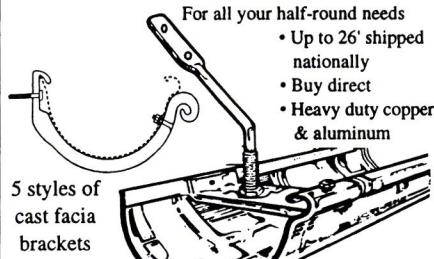
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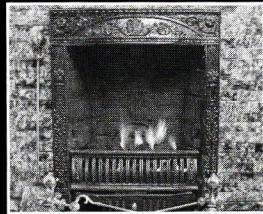


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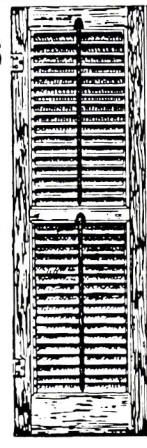
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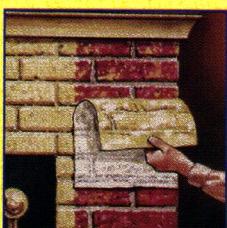
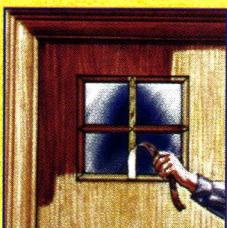


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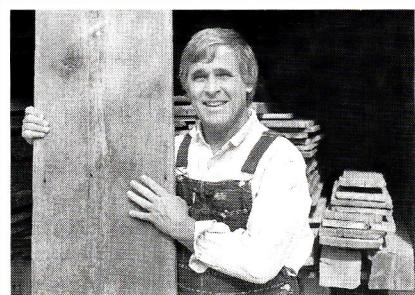
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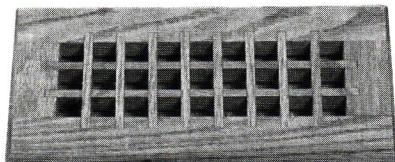
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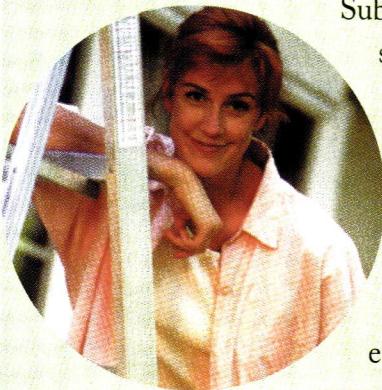
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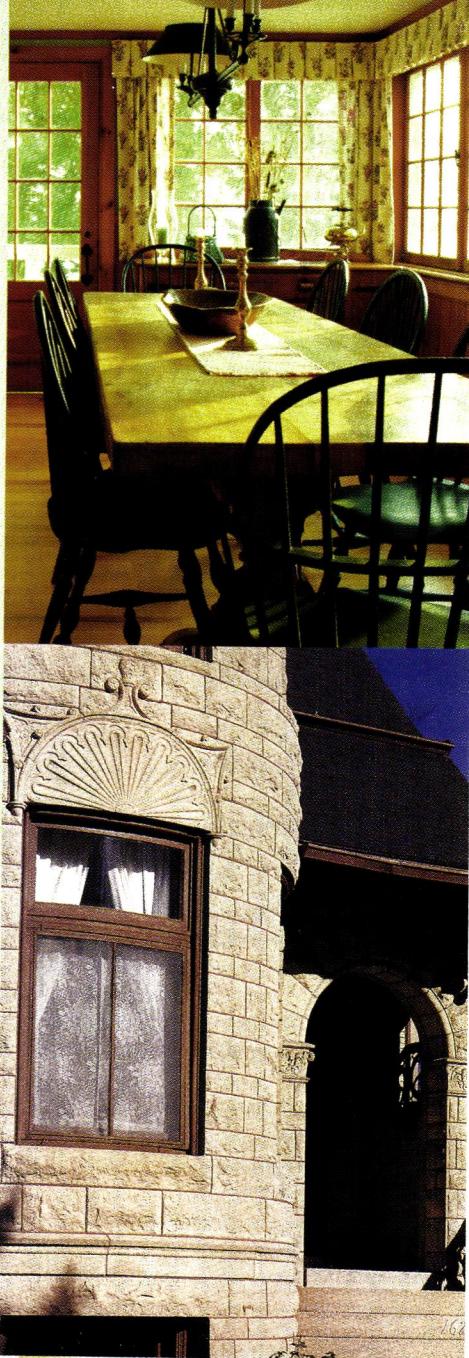
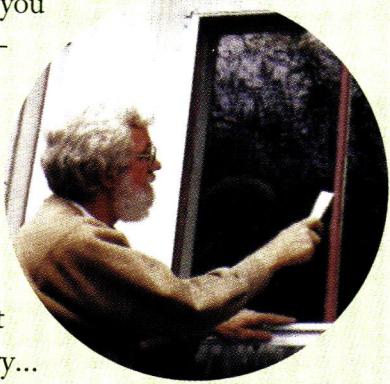
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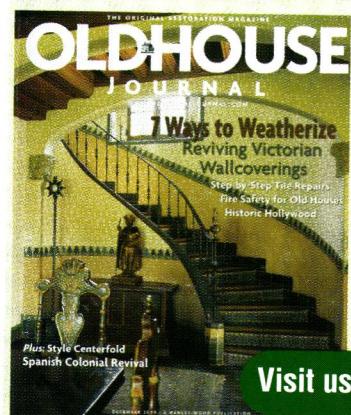
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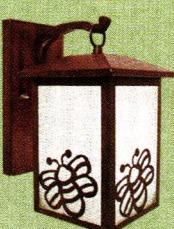
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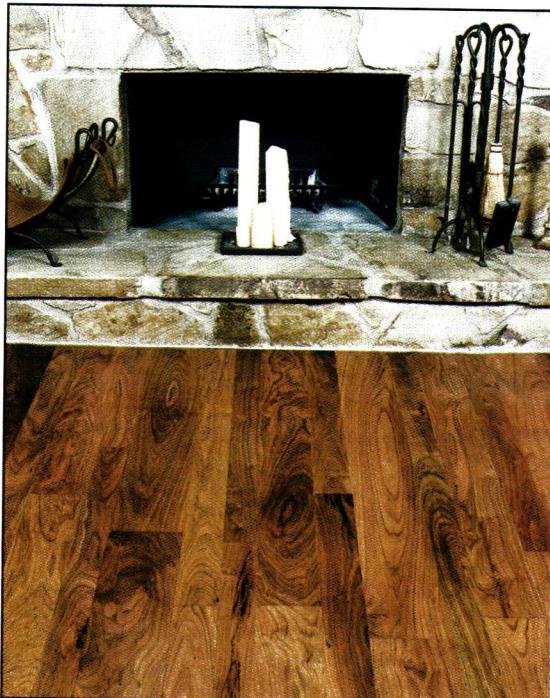
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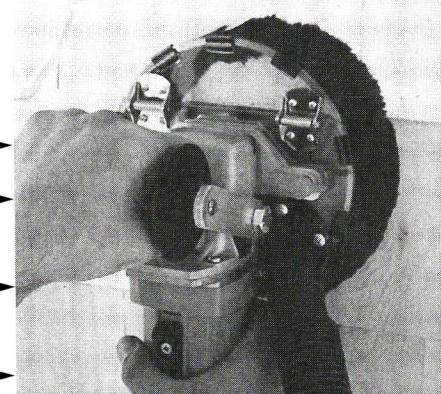
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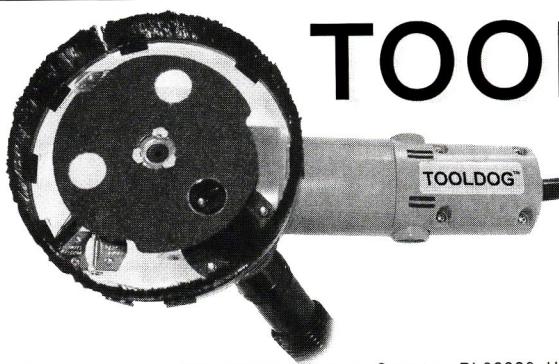
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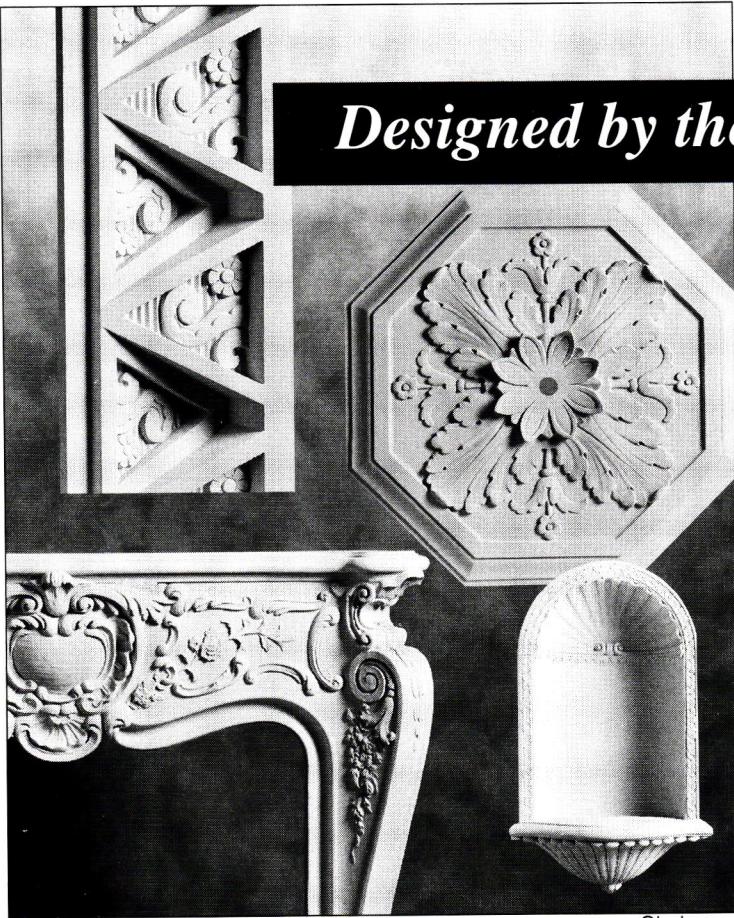
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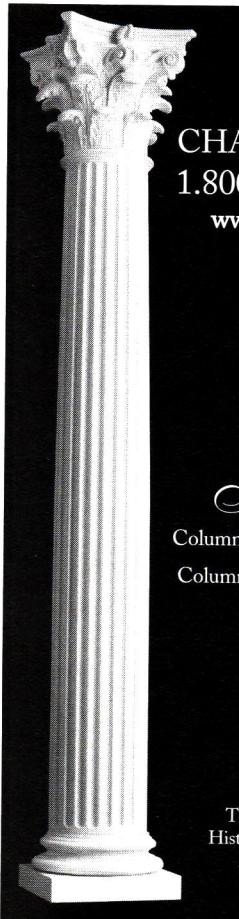
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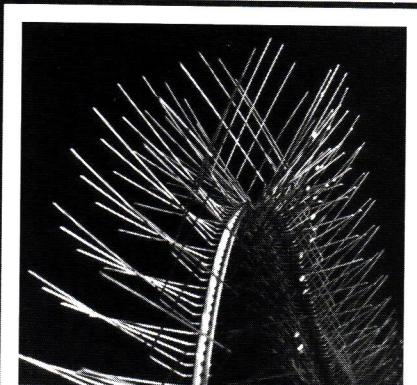
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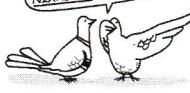


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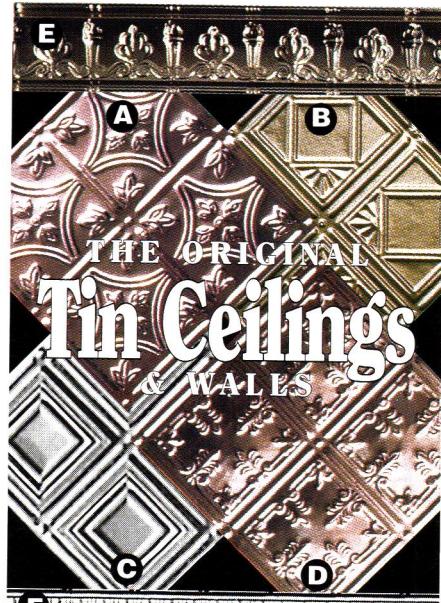
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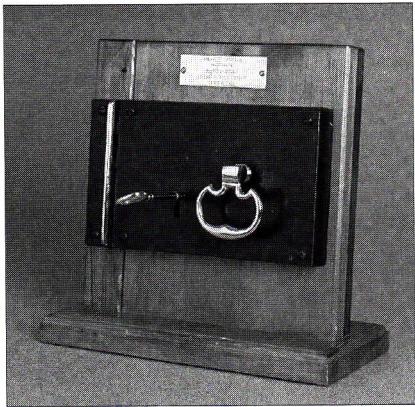
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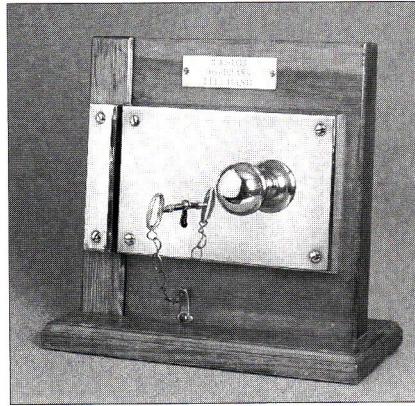
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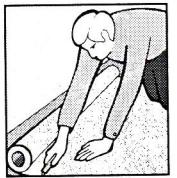


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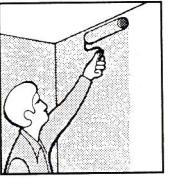


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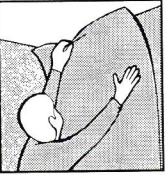
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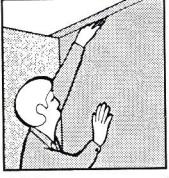
1. Cut fiberglass mat 2" longer than height.



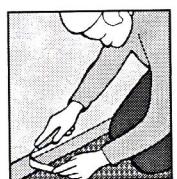
2. Apply saturant to area to be covered.



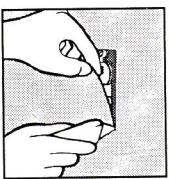
3. Apply fiberglass mat to wet surface.



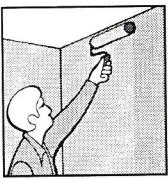
4. Trim excess mat where wall meets ceiling.



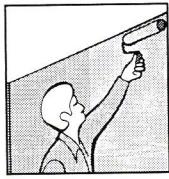
5. Trim mat at baseboard and window.



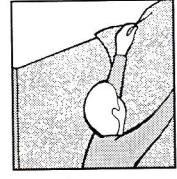
6. Trim mat at outlets, switches, etc.



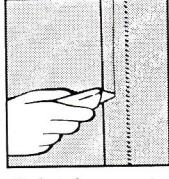
7. Apply second coat of saturant to wet mat.



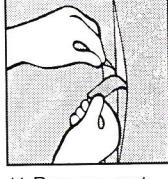
8. Apply 1st coat of saturant to adjacent area.



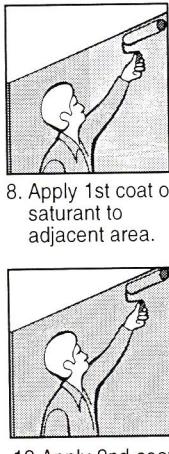
9. Apply mat to 2nd area, overlapping by 1".



10. Cut down center of overlap (both layers).



11. Remove mat strips on both sides of cut.



12. Apply 2nd coat of saturant (include seam).

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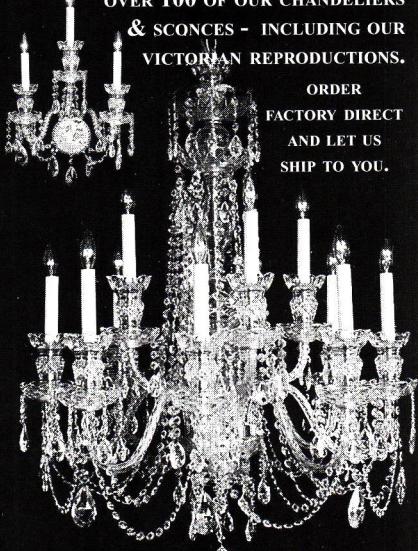
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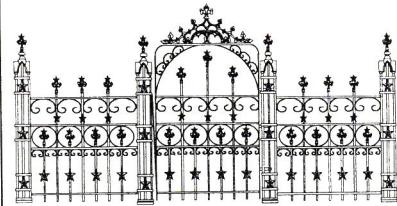


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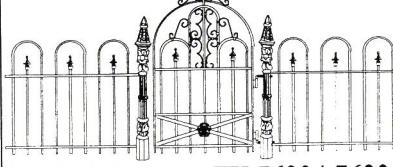


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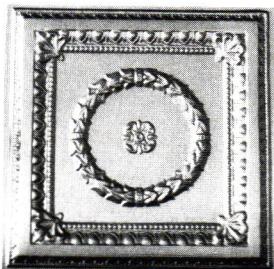


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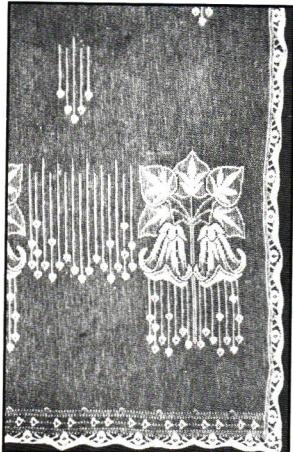
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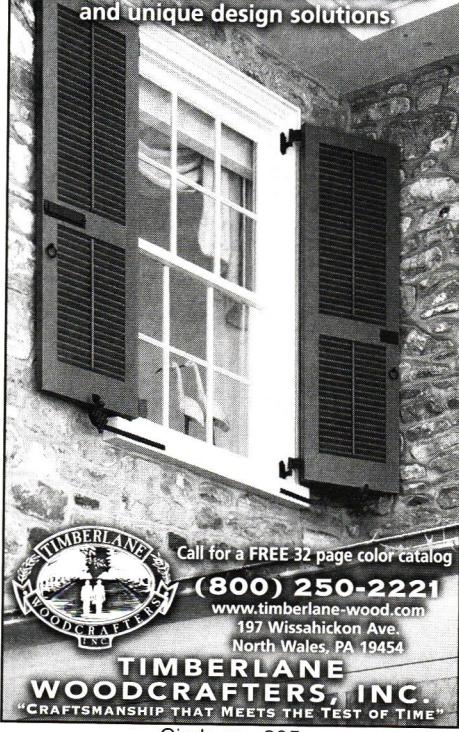
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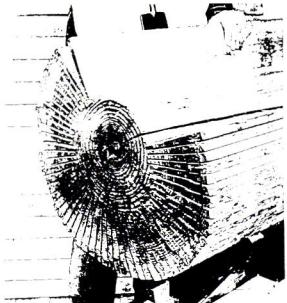
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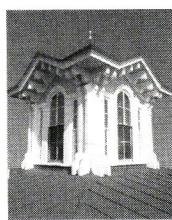
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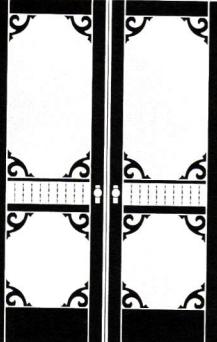
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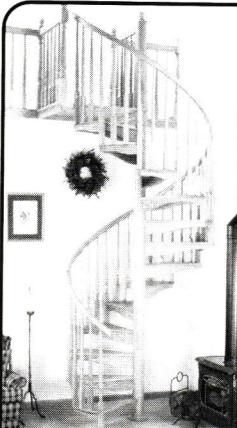
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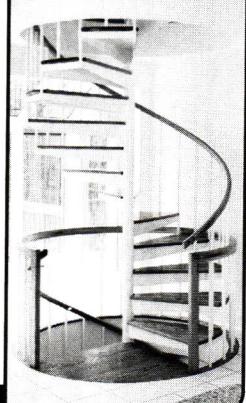
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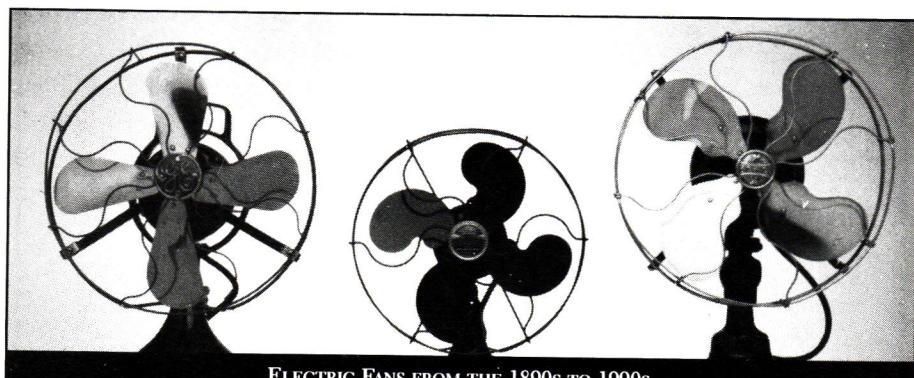
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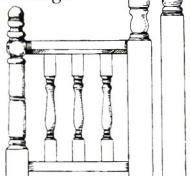


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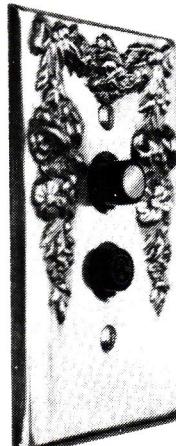
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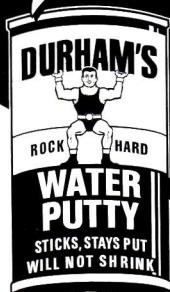
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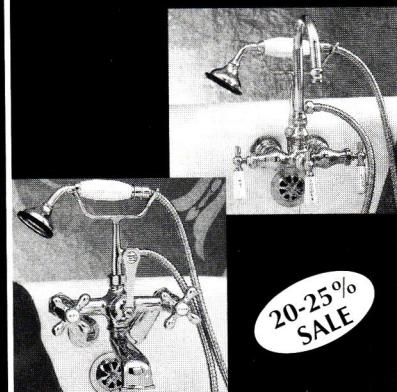
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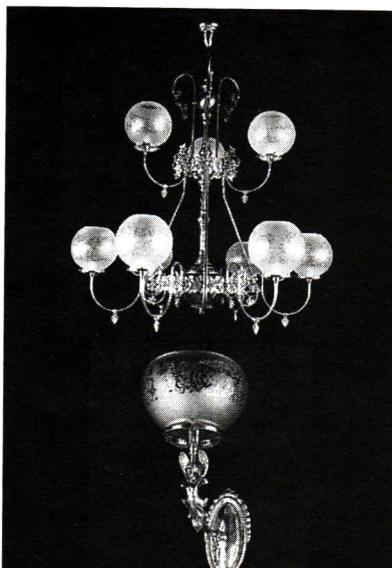
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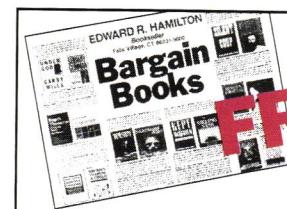
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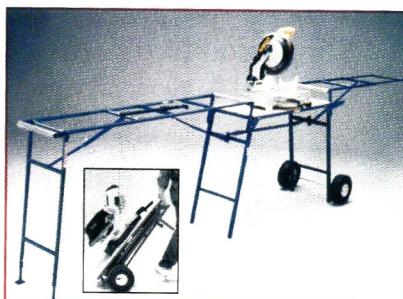
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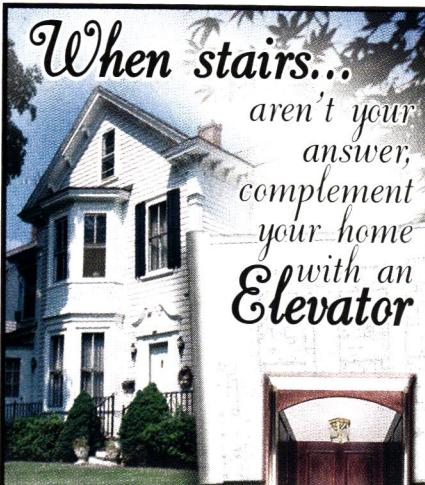
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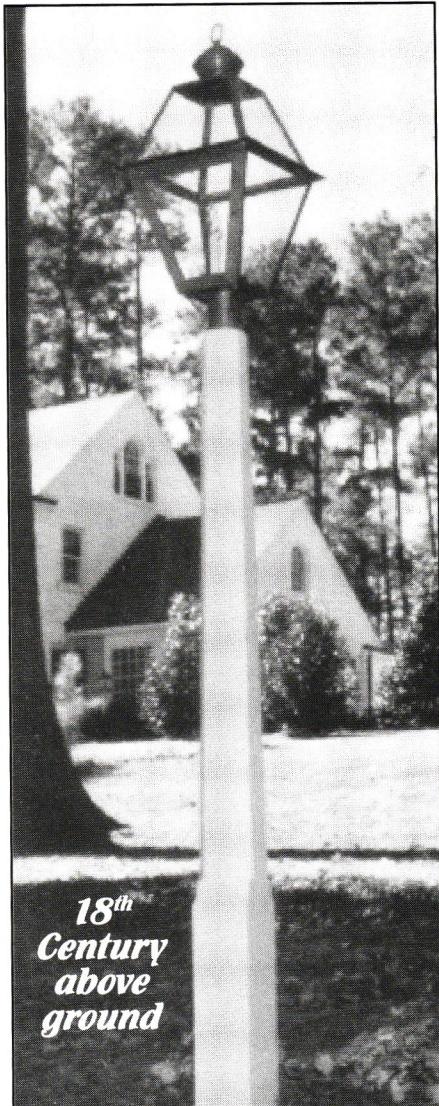
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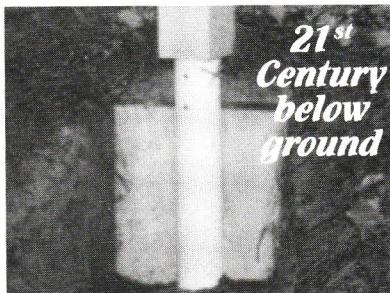
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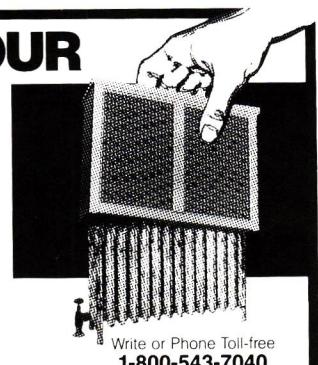
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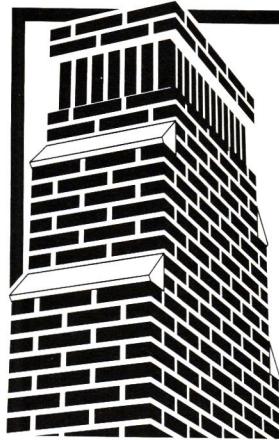
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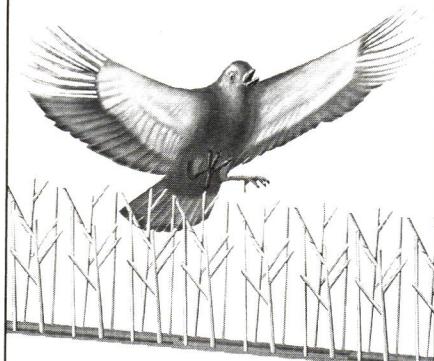
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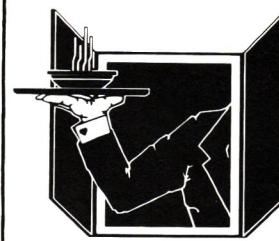
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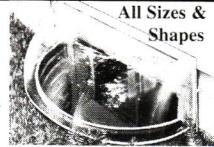


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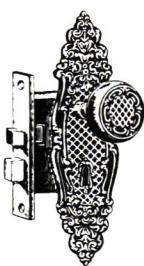
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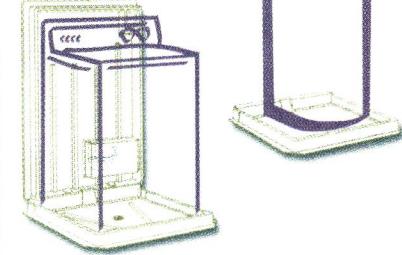
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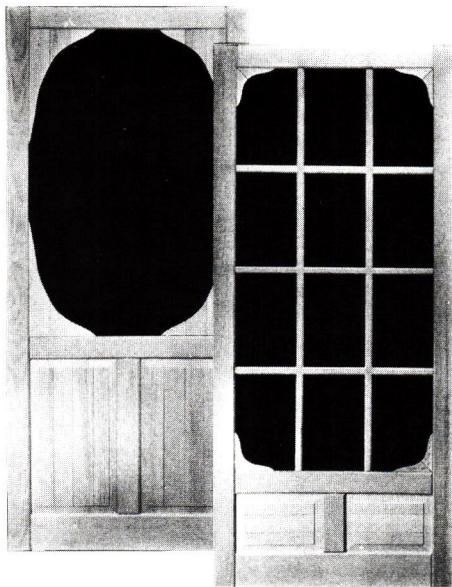
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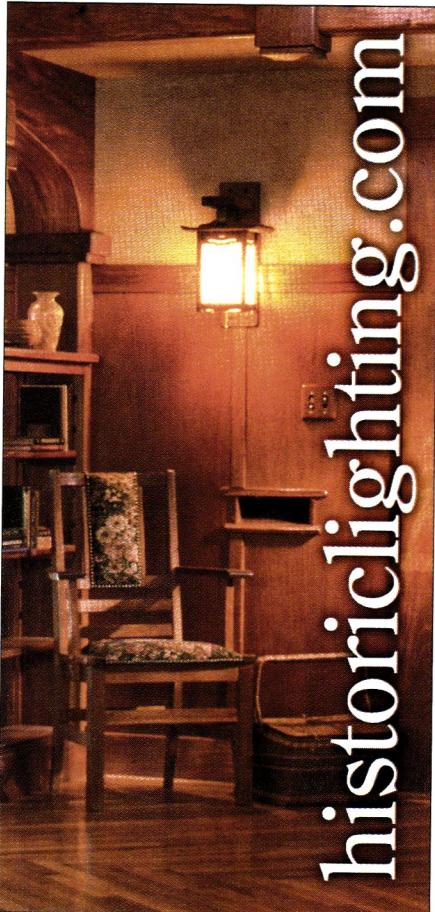
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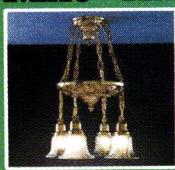
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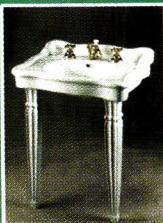


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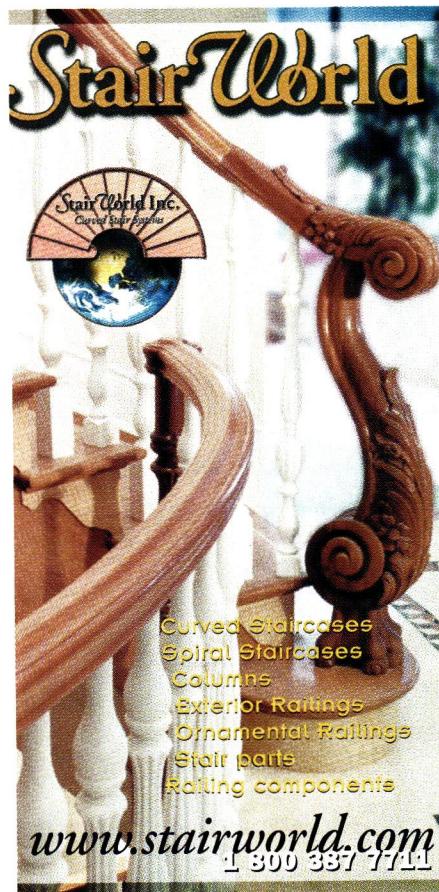
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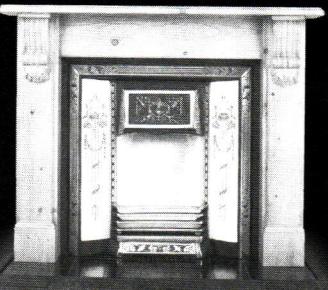
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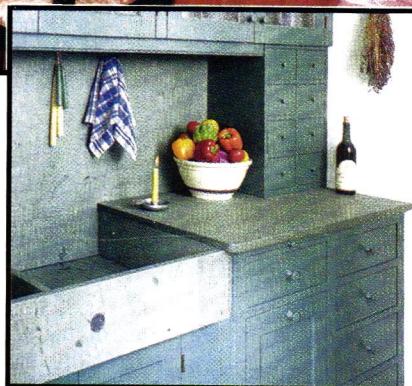
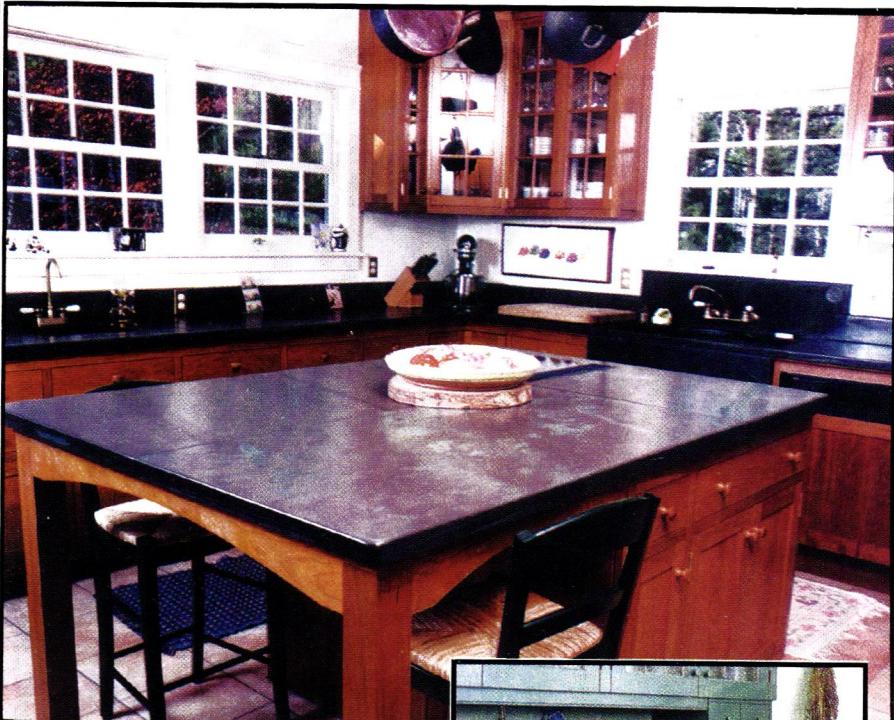
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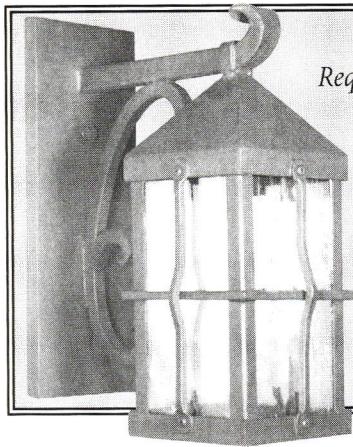
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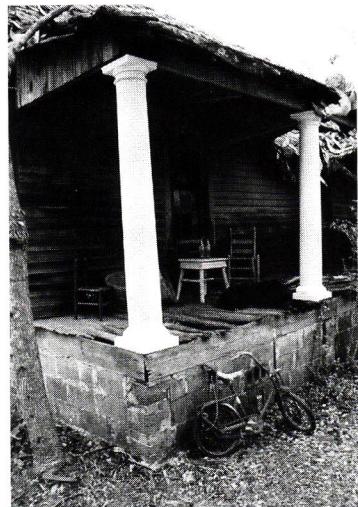
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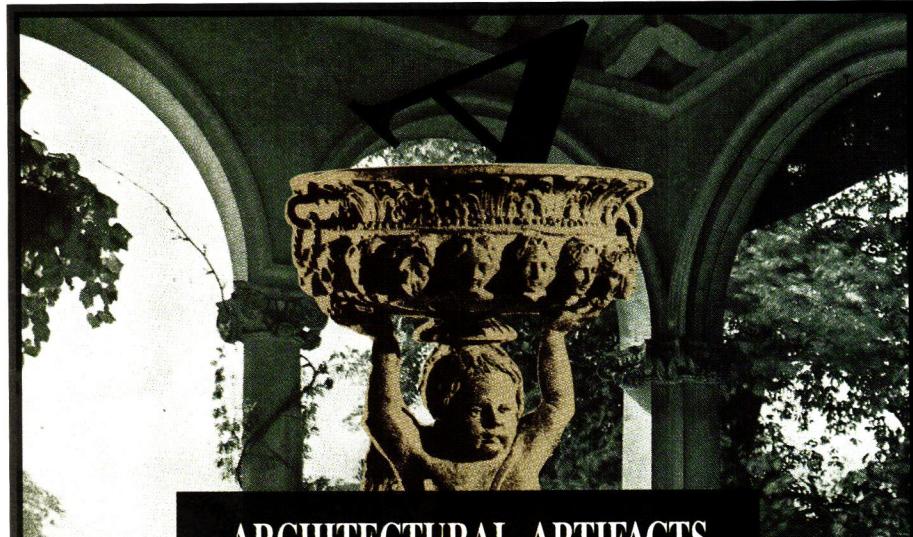


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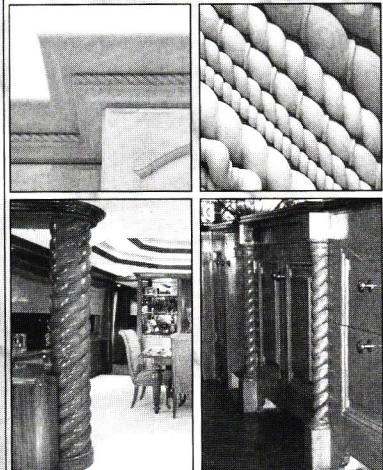
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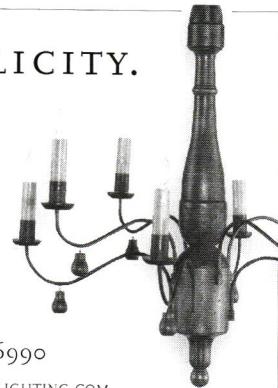
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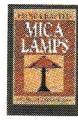
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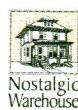
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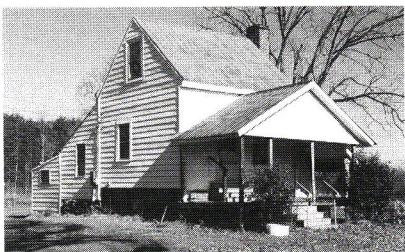
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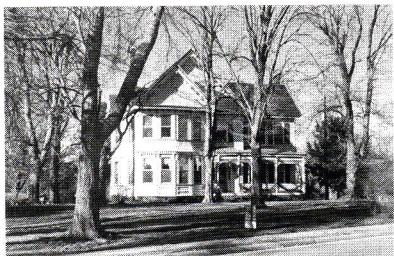
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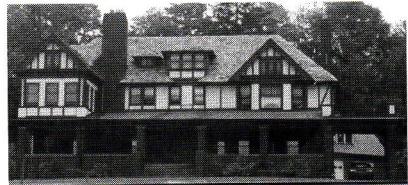
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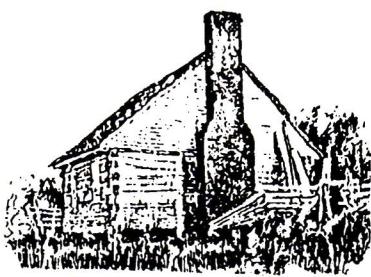
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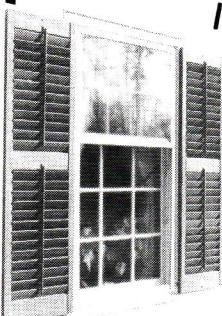
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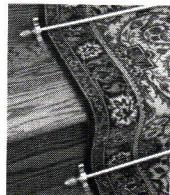


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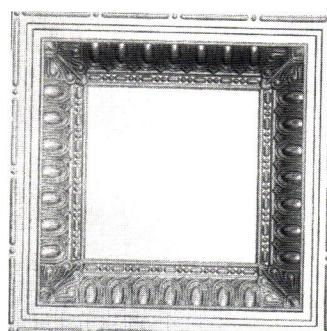
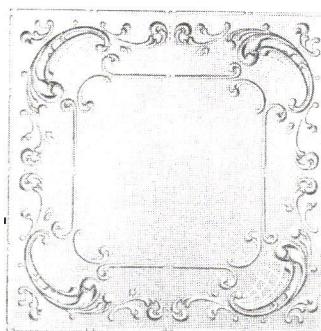
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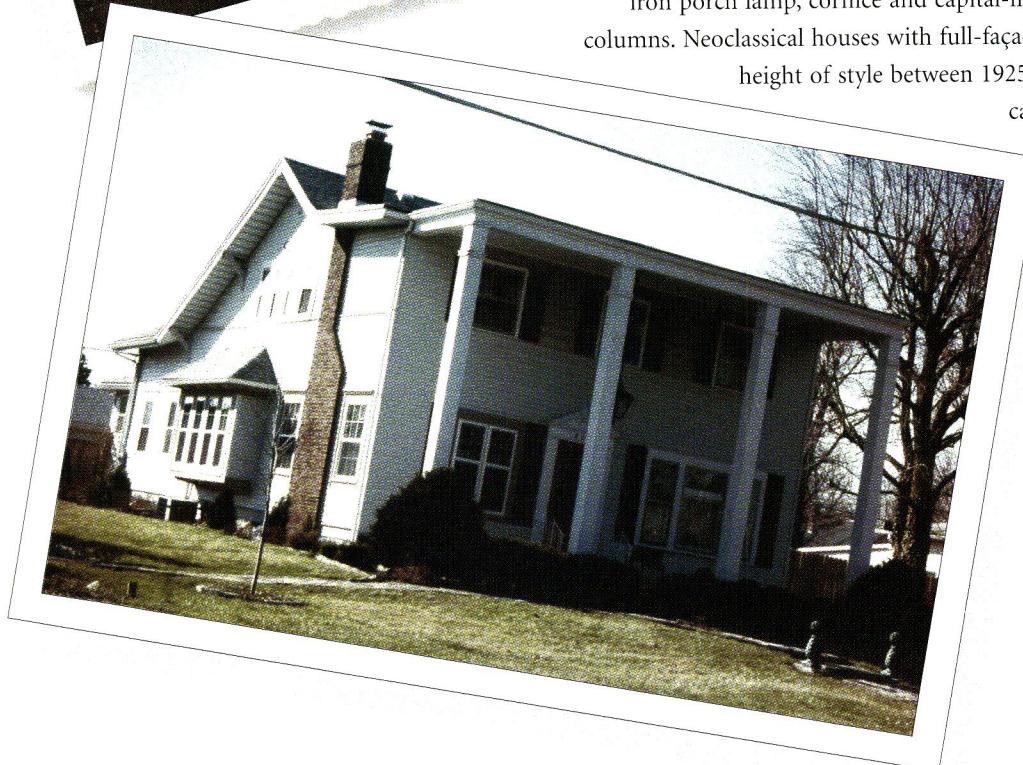
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Columns As We See 'Em



If one-storey porch columns are nice, pillars that rise to the second level must be twice as good, right? The rest of house below appears to be an early 20th-century bungalow, an inherently cozy house type that usually looked something like the one at the left. Slapping mammoth supports on such a modest façade is akin to those Rolls Royce grilles sometimes seen on vintage Volkswagen bugs.

The Indianapolis, Indiana, reader who sent us this "Remuddling" notes other Colonial-style enhancements: the door surround, black cast-iron porch lamp, cornice and capital-like moulding on the columns. Neoclassical houses with full-façade porches were the height of style between 1925 and 1950. In those cases, however, porch

columns were usually round with roofline balustrades or other elaboration, and a slight incline from the vertical known as batter.

Perhaps this is Umpire style?

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